'Critics," by Burns Mantle

THE NEW YORK
DRAMATIC MIRROR

MARCH 4 1914

PRICE TEN CENTS

MARGARET GREENE

Changes in Motion Pictures—Robert Grau

Simon & Murnane, York, Pa.
WILL W. WHALEN, PLAYWRIGHT

White, N. Y.
JESSE LASKY'S BEAUTIES

GEORGE SEIBEL
Author of "The Leper"

White, N. Y.
A SCENE FROM "OMAR THE TENTMAKER"

White, N. Y.
HOLBROOK BLINN IN "A HARD MAN"

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MOLLY McINTYRE AS "KITTY MACKAY"

White, N. Y.
R. D. MacLEAN AS OTHELLO

White, N. Y.
JOHN BARRYMORE AND FLORENCE REED IN "THE YELLOW TICKET"

PERSONS AND IMPERSONATIONS

THE NEW YORK
DRAMATIC MIRROR

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BURNS MANTLE SEPARATES CRITICS FROM CRITICS.

WITH the utmost difficulty Burns Mantle, dramatic critic of the New York *Evening Mail*, refrained from falling upon my neck and weeping for joy. So pleased was he, indeed, that he pulled himself up on a nearby desk and swung his feet with the enthusiasm of a boy on a rail fence. The occasion for all of this was that I had provided him with an opportunity to relieve his chest of a load of critical sentiments that had accumulated during many seasons. At first he was inclined to look askance upon being approached, but when assured that my purpose wasn't bloodthirsty, he lowered all barriers and extended a welcoming five fingers across the threshold of his apartment on Washington Heights.

"When one speaks of dramatic critics," said Mr. Mantle, by way of establishing definitions at the outset, "he should make a distinction. There is the dramatic critic as the public imagines him to be and the professional playgoer as he is. The public's dramatic critic—that ponderous gentleman who carried the Drahma as Atlas carries the world, poised at the apex of his spine—passed out with the classic repertoire that brought him into existence. And he has been succeeded by the professional playgoer, an equally sincere but less erudite specialist, employed by a newspaper to keep its readers informed as to what is going on in the theaters, as its financial editor keeps another section of the reading public abreast the news of the stock market.

"There are, according to my view, perhaps a dozen dramatic critics in America—men of the standing, say, of William Norman Guthrie, George Pierce Baker, or Brander Matthews—but there are six or seven thousand professional playgoers. And misunderstandings frequently arise because the six or seven thousand have been called critics so long they have come to believe the classification true.

"However, if you prefer to call me a critic rather than a theatrical reporter, go ahead. I'm used to being called worse things than that. A so-called dramatic critic, then, is not employed to teach dramatist, actor or play producer his business. If he were he should be paid by one or the other of them, and not by his paper. His function is to comment from a supposedly authoritative position upon plays as they are presented for the information of that percentage of the readers of his paper interested in the theater. He should, first of all, be a good reporter, and when he fails to be a good reporter the fault is as much his editor's, who wields a corrective influence, as it is his own.

"And this hue and cry about 'constructive criticism!' What is it? Did Hunt, or Hazlitt, or Forster, or Lewes write it? If so, then it is being written to-day. Not, mind you, in every paper or by every reviewer, but here and there, where it does quite as much good now as it ever did. The time for 'constructive criticism,' I often think, is before and not after the production, and the manager who is incapable of seeing a play's most glaring faults in rehearsal is not very likely to accept your suggestions regarding them afterward, unless the box-office results force him to. 'Constructive criticism' to every manager with whom I have ever talked, is criticism that will show him how he can make more money with his play.

"Every dramatic critic gives his personal opinion of a play as dictated by his standards of taste and experience. It is assumed, of course, that his viewpoint is trained; but doctors disagree as to what is training and what is not. So the standards of each are more or less peculiar. One looks for technical flaws, another is a stickler for ideas. Yet they have a kind of common consent as to the approval or condemnation of things in general. If they are far from unanimous on small points, it is because criticism inevitably resolves itself in its broad particulars, to an individual view.

"A critic's review should be justified in his own opinion. His opinion should be honest. He has no

BURNS MANTLE.

business expressing an opinion if it isn't honest. He should be sensible of his responsibility. And he should be made so if he is not. That is one way in which a paper gains in having a critic sign his review. A reporter makes the paper responsible for what he scribbles, instead of placing the consequences upon the individual, where they should rest. Of course, each paper has its policy, which must be adhered to for the sake of uniformity. And this has its effect on the style of criticism that the particular paper prints.

"An important thing to know, too, is the public for which criticisms are written. Perhaps ten per cent. of the circulation reached by the critic's medium, read the reviews. That is, generally speaking. To narrow still further, there are three distinct publics to be considered. First, the public that isn't present at the performance being reviewed, second, the public that is present, and finally, the professional crowd, inside and out, that is in the theatrical know. Obviously, the public to reach is the big aggregation outside that knows nothing of back-stage. They want a clear impression of the play, and an opinion concerning it, nothing more—something in accordance with the reviewer's breadwinning job.

"It is difficult to criticise acting. Also it is ticklish. An actor isn't always uniform in his work. On the second night he is apt to present something quite at variance with his characterization on the first. Take the volatile Mrs. Carter. You see her 'tear a passion to tatters' at the premiere, and, all a-tingle with enthusiasm, advise a friend to pawn his fur coat if necessary to see her. He goes. But, alas, it happens to be one of her off times, and he isn't impressed at all. You see what I mean?

"You can't classify dramatic criticism by two and two, and four and four. It follows the trend of the stage. And the 'good old days' of dramatic criticism are like the 'good old days' of the drama—they ain't. As far as I have been able to discover, many of those who are held up as models by croakers about critical decadence, wrote practically the same kind of dramatic criticism that is written to-day. Their style was better; that is all. Shaw, the supercritic, wrote and continues to write the same kind, only, with his superior equipment, it was written so entertainingly that everybody reads it and thinks it is more to the point. Another thing, thirty or forty years ago, the job of the dramatic critic was much simpler than it is now, when there are sometimes six and eight openings in one week.

"Remember, too, that until flippant—I hate the word, but that is what they call it—criticism came in, criticisms were not generally read. Reviews were written with more pains, but they weren't perused at large. Lighter criticism appeared because the editors demanded it. The tendency to write it was always there because the theatrical reporter was anxious to answer his bread-and-butter question by filling space with readable stuff for his biggest public. If it wasn't readable, it was eliminated, and he didn't get paid for it. The evolution was gradual, but sure. Finding that no direct financial return or greater circulation came from the published reviews, the editors investigated, and found they weren't read. The pert style *was* read. So it was given rein—frequently too free a rein—and the desired result was accomplished.

"I think light criticism, too, was responsible in a very considerable measure, for the increase in theatergoing during the years of the theater's greatest prosperity, because in being read, it gave the stage publicity of a desirable kind, and encouraged attendance. Please understand that I am not placing my unqualified approval upon all kinds of light criticism. A light style does not, in itself, by any means imply a discriminating judgment. But I am saying that if criticism is to be generally read, it cannot be too heavy.

"The drama will never be saved by the critics. The ultimate disposition of it rests with the public, which has the say concerning every detail. Each critic may contribute his mite to the direction of public opinion, the honest man emphasizing what are to him the good points of the plays he sees. The public, however, isn't studious and doesn't want to be instructed. It may be educated, but it doesn't want to be conscious of the proceeding.

"The ideal critic? He should be a combination of George Bernard Shaw, Arthur Wing Pinero and George M. Cohan—authorities on literature, dramatic technique and what the public wants. If you can find him, and the *Mail* will pay him his salary, I will voluntarily resign my position to-morrow."

ARTHUR EDWIN KROWS.

White, N. Y.

SCENE FROM "ALONG CAME RUTH," AT THE GAIETY.

NEW ERA FOR MOTION PICTURES

By ROBERT GRAU

[Mr. Grau in this article points out the tendency of the motion picture to dissociate itself from its earlier influences and surroundings and to find a home in the first-class playhouse, with an appeal to a higher art sense, by outdoing the stage itself in realism and detail. Everywhere playhouses are turning to the better pictures to meet a public demand.]

NEVER has it been so plainly apparent that the greatest use of the camera man is to be along lines wholly distinct from the theater and the stage calling. It is also now generally recognised that pictorial adaptations of plays, ancient or modern, are vastly enhanced by the present-day methods of transporting the photoplayers to the actual scene where the original text was conceived. The limitations of the stage were never so evident as when the Kleine-Cines screen production of Quo Vadis was revealed.

Unlike Ben-Hur, which as a stage spectacle ran for fifteen years and is yet potent, Quo Vadis failed to profit any of the various producers in the older field, but as a photoplay Quo Vadis carried everything before it, for no other reason than that the superiority of the scientific production was immeasurably beyond the grasp of the play producer, who is restricted to a four-walled playhouse, and the marvels of the Kleine-Cines production once and for all brought a realisation of the tremendous possibilities from the continuity on the screen of a year's scientific research, transporting the players to environments widely apart, yet apparently giving the impression of instantaneous change of scene.

Truly, it is the wonders of scientific photography, with its endless mazes of necromancy, that is holding the millions of photoplay patrons fast. One may well marvel as to what is in store for us when General Lew Wallace's Ben-Hur is adapted to the screen, provided that the affiliation between the theatrical syndicate and the Biograph Company comprehends a resort to the full possibilities of the great spectacle and not merely to avail of the familiar paraphernalia used on the stage.

But even such productions, which lend greatly to pictorial adaptation, will in due course be relegated to second place as the science and art of the film studio makes its impress along more vital and enduring lines, and it will be "the actuality" revealed to mankind for the first time as a result of patient research and untiring effort that will usher in the new era.

Already the world's greatest scientists, astronomers and medical authorities are inspired to prepare lengthy editorial essays for the important press, in which such terms find expression as "The New Brotherhood of Man," "The Wonders of X-Ray Photography," and "Communication with Mars Before 1920."

On the day that this article is being prepared three of New York city's big dailies had display editorials dealing with M. Dessauer's invention known as the Eclair method of lighting, due to an accidental discovery—that of the power of the X rays to penetrate opaque bodies—the deduction arrived at being that motion pictures of the beating of the human heart can be taken now without the least injury to the subject.

These "accidental discoveries" are fast becoming strangely coincidental in widely different parts of the world, which is not surprising when we know that the genius and the intellect of the world of science and art are now a part of many expeditions, all with the one aim, "the greater motion picture."

When men like Garrett P. Serviss and Professor Larkin unhesitatingly predict that the second decade of the twentieth century will figure in future history as the period when motion photography solved the world's greatest problems, we may form our own ideas as to what may still be expected. The late M. Lumiere, whom I had the honor to meet at the World's Fair in Chicago two decades ago, always insisted that the use of the cinematograph as a "show" feature was purely accidental, and he was very much opposed to the earlier mode of procedure, which introduced his own invention exclusively in the vaudeville theaters; but like many other pioneers, his theories were to be justified long after his own day of achievement.

And now we have several Broadway theaters devoted to pictures, and a new one is in course of erection in the heart of the playhouse zone of Manhattan where the art of motion picture will receive adequate exploitation. At the head of this new movement was George Kleine, erstwhile optician and one of the foremost factors in the tremendous industry that has enriched himself and a few of his colleagues who became powerful and influential through an insistent and uncompromising policy that has been emulated by too few, at least in this country.

It was this same Mr. Kleine who inaugurated a superior method of exploitation of the feature film. The theatrical managers have looked on in utter amazement as Mr. Kleine took possession of a dozen playhouses in as many cities simultaneously, and proved that the public would not only pay theater prices to see a three-hour photoplay, but the spectacle of people standing in line to secure coupon seats days in advance has been on view so often that it no longer attracts any attention.

Even without special playhouses, the public has learned to discriminate between the ordinary film productivity and the exceptional. It is not so long ago that the exhibitor would have repulsed any suggestion to vary the scale of admission prices according to the cost and merit of the programme offered, yet such a policy is gradually coming in force throughout the country.

One city, not twenty-five miles from Herald Square, a city of about 40,000 inhabitants, where five years ago there was but one place of entertainment, to-day boasts of seven photoplay houses, yet all are distinct from each other. One presents nine inferior reels at a uniform 5-cent admission; another at the same price presents but four reels, but all good. A third presents a mixed show of poor vaudeville and uncertain pictures at a 10-cent scale. The fourth house, for years regarded as a "hoodoo," is packed three times daily, with prices changed almost daily, as high as 25 cents and as low as 5 cents, and as many as five different scales of prices in a week. Nevertheless the people seem to be marvelously familiar with values, and this is explained greatly by a local newsdealer who stated that out of a weekly sale of about sixty trade publications ninety per cent. were purchased by photoplaygoers, bent upon obtaining first hand information anent their favorites of the screen.

And in this same city a fifth and entirely new theater, devoted exclusively to feature films, is finding a great vogue. Here the prices are 25 and 50 cents in the afternoons and 50 cents and $1 at night. Quo Vadis was given for three days here to capacity business, and was brought back within a month for a similar period; Satan, at a lower scale of prices, already has had two three-day engagements, while The Last Days of Pompeii was on for days following another version elsewhere. It is an actual fact that the people go from one house to the other especially to see different versions of one photoplay, and if one is impressed with anything in particular it is the seeming trend toward "the actuality" and non-fictional productions. Even the youthful patrons flock *en masse* to see The Boy and the Law and Victory, while the erstwhile sensational film is fast being relegated to the nickel houses.

The most important and impressive revelation is that in a city of the so-called "one-night stand" class a Biblical photoplay will crowd an ample auditorium six times in three days, and repeat the achievement within a month. This means that the seventy-five millions of photoplaygoers are prepared to increase their expenditure for entertainment and also that the producers of photoplays are provided with a greater incentive to raise the artistic level of their output on the screen than at any period in the history of the great art itself.

SHERIDAN'S PLAYS

(*From the Syracuse Post-Standard.*)

The writer of a contemporary satire, The Critick Anticipated, makes Young Psalter, or Sheridan, attribute the popularity of The School for Scandal and the Duenna to the fact that "there's contained in those two pieces the plot, wit, incidents, language and humor of all the plays, operas, farces and pantomimes that ever were known in the English language—aye, or in the Latin language, either—as the Eunuch of Terence can testify."

From then until now writers have been busy in discovering plagiarisms in Sheridan's works, especially in The School for Scandal. One biographer said that this play was in reality written by a young lady, who had sent it to Sheridan as manager of the theater, and had shortly afterward died of decline, but unfortunately for the young lady's claims, the manuscripts of the play, in various stages of incompleteness, are in existence. Others have contented themselves with pointing to the resemblances between Sheridan's characters and those of earlier writers. Dramatists or novelists must necessarily deal with general types of character, but they can depict the infinite variations which are found in real life. If this is done there is no plagiarism. It is the same with incidents. Prototypes for the scandal-monger may be found in Moliere's Misanthrope, in Congreve's Double Dealer and in Steele's Funeral and Sir Oliver's return and visit to Charles Surface may be compared with a scene in Mrs. Frances Sheridan's novel, "Miss Sidney Biddulph," or, indeed, with scenes in not a few other novels or plays. But it is not plagiarism to make use of conceptions which have occurred to others, so long as the setting is new and the character or incident is improved. If Sheridan—like Shakespeare, though to a much less degree—made use of the work of others as a foundation, the "splendid and more valuable setting," as Hazlitt says, "was Sheridan's."

THE ACTOR

A friend in disguise—a faithful player to temperamental moods—an artist without a studio.

He makes us forget our troubles and enjoy our prosperity.

A preacher—whose pulpit is the stage—whose text is taken from the great book of human nature.

He is a missionary engaged in world-wide uplift.

His hold on our affections is evanescent—to-day he is idolised—to-morrow he is forgotten.

He distills comedy—that the wine of laughter may be freely drunk—he "pictures" tragedy that sympathy may express itself.

His comforts of life are few—his hours of pleasure less—and yet he is never too tired "to play."

Many know him dramatically—few appreciate his worth to society.

He endures hardships that others may enjoy his skill—he seeks no other reward than the liberality of applause.

Unselfishness and self-sacrifice are the helpmates of his existence.

Doing others a kindness his greatest recreation.

Plebeians may answer "the call of the wild," but his ear is most sensitive to "the call of the curtain."

When the wrinkles come, and the "gray prompter" names the final act, he leaves the stage—an emperor without a crown.

LOUIS VARNUM WOULFE.

MADAME CRITIC

THE way the actor would express himself in play-dialogue, and the way the ambitious playwright would like to have him express himself, are two altogether different ways. I learned this recently while present during an interview between a well-known actor and an author who had been called into consultation to measure the actor's possibilities as a star, and to provide a suitable play. The playwright in question is a man of much learning, thoughtful observation and some experience. It was funny to be merely a disinterested on-looker, and I enjoyed every moment of it. The playwright read a number of scenes and the actor revised their language.

"But," said the playwright, "I don't see why you want that line changed." Then he read the actor's idea of the sentence. "You have said exactly the same thing."

"Why, no," replied the actor. ".It is altogether different. The meaning is the same, yes, but—to be perfectly candid, my dear fellow, the way you have written the speech is impossible for me to deliver with any effect. You see I have certain little mannerisms, little tricks of expression, and if I am to play your play you must take that into consideration. What you have written sounds well in a book. It is well-expressed, and literary. But, the audience doesn't care about the dialogue being literary. In fact, it would be bored to death by such speeches as you have written."

"Some of our most prominent playwrights make a practise of reading their plays to office boys, telephone girls, or anybody else who happens to be around in order to learn the simplest, most natural manner of saying the lines."

The playwright was much distressed by the revision of his carefully-polished speeches, and he consulted a friendly critic, who advised him that it would be mere folly to attempt to force elegant language down the ears of the theatergoing public. "If the Lord had made you an Englishman, like Pinero," he said, "you could make your characters express themselves like ladies and gentlemen of culture and breeding; or, if you were a Frenchman, you would do the same and also get away with all kinds of deliciously-wicked situations in the most inoffensive fashion which would prove amusing; or, if you were a German, like Hauptmann or Sudermann, the world might be yours as a field for your thoughts; or an Italian, like D'Annuncio, you could overwhelm your audience with poetic expressions; but—being only an American, you have a hard road before you. It is full of ruts, and you will be so busy keeping out of them that you won't have time to admire the scenery as you pass. It is true, that in America you've got to write down to the level of the people. And *that*, in my opinion—which is usually read, but seldom heeded—is what ails our theaters to-day. The average American actor is responsible for this condition. In his daily life he generally employs the most commonplace language, consequently, on the stage he is ill at ease in elegant phrases."

P. S. The actor's play is progressing beautifully. He likes it enormously and has visions of a year in New York.

The playwright is hoping, and in his mind's eye the foundation has already been laid for the country home he expects to build. There, under the shade of the apple, sycamore, bamboo—perhaps it will be a palm—tree, he will doubtless write more plays for the entertainment of brains not exacting, while in his leisure hours he will continue to uplift his own mind by communion with the standard authors.

Speaking of country homes causes me to recall the opening of Too Many Cooks. The title certainly did not promise much in the way of amusement. It seemed to have grown older since childhood, but anyhow the name Frank Craven beneath it as author, producer and chief laugh-extractor, served to bring forth into the chilly night a goodly assemblance of professionals. They ranged in types from the Dutch-cap young girl to the heavy man, with face furrowed by enjoyment of the life he has lived.

Marjorie Wood, looking very lovely, and her young mother, received much attention between acts. Bayard Veiller was there with his Caruso smile and strong hand effects for the right laugh pauses. He seemed to enjoy listening to the play get over as heartily as though it were his own.

Frank Craven must be a popular man. Not in a long time have I seen so enthusiastic an audience of players. They seemed determined to make the play a hit from the first. Somehow the rumor seemed to have got about that Too Many Cooks was bound to be a success, and it was, in spite of such a cheerful forecast.

The new critic of the *Times* walked modestly to his envied seat. He is a thoughtful-appearing young man who wears spectacles and looks as though he had a good book concealed somewhere about his person.

Tom Wise sauntered in, looking none the worse for his recent flier into the classic drama as stage manager for Faversham's Shakespearean productions. Then there was Malcolm Williams, with a bad cough and a box of cough-drops, so he might not spoil a fellow Lamb's comedy. George Grossmith sat well down front, and I wondered if he might be speculating upon transplanting the play to London. It was a good thing the comedy lived up to its reputation. If it hadn't, half the audience would have gone home because of the chilliness of the theater. This isn't the first time I have had to keep my fur coat on at the Thirty-ninth Street playhouse. There is a happy medium between a tropical atmosphere and outdoors.

A bit of conversation overheard on a Broadway car was the cause of my going to The Queen of the Movies.

Two pretty, young things were chattering about teas, and parties, and ruffles, when they launched into a discourse on the drama. One of them said, "I'm going again to-night."

The other inquired, "How many times have you been to it?"

Apeda, N. Y.

CECILIA LOFTUS AND "PETER."

Then came the answer, "Three times."

"I've been five myself," remarked the second speaker. "Every man I know who invites me to the theater suggests The Queen of the Movies, and I don't like to say I have been before—so I just go. I wonder why they all seem to like it so much. It has some pretty music and the costumes are attractive, but I have seen lots of other musical comedies that I like just as well."

That evening an Army Captain, just home from the Philippines, invited me to join a theater party. "I want to see The Queen of the Movies," he said. "I have heard so much about it."

The only seats to be had were in the last row. However, everyone agreed that since it was a musical comedy the distance wouldn't make any difference.

"I never saw so many men in my life," remarked the captain's sister as she watched the people arrive. "And they all seem to be sitting down front."

It was a puzzle which did not long seek a solution after the curtain went up, for there were so many pretty girls on the stage that it was difficult to count them. The Queen of the Movies is distinctly a man's attraction. I was convinced of this as we left the theater, and the captain remarked, "I like this piece. I think I'll come again, only next time I'm going to try to get in the front row. You can see so much better there."

MADAME CRITIC.

Personal

BUNKER.—Ralph Bunker has created more commotion in the faculty of Harvard by giving lessons in this city in the fine art of tangoing. While a professor at Harvard Mr. Bunker was instructor in dramatic expression, assisting Professor Baker in staging the college plays. During Summer vacations he spent much time in the theaters, taking part in stock company performances. He now plays a minor part in Omar, the Tentmaker.

CRAVEN.—Frank Craven, who has just scored a triple triumph as star, author and stage director of his own comedy, Too Many Cooks, comes of the best professional antecedance. His father was John Craven, a well known actor in Boston for many years, and his mother Ella Mayer, at one time one of the most prominent actresses on the American stage. No wonder he can act.

GREENE.—Miss Margaret Greene, whose picture adorns this week's MIRROR cover, is one of the attractive personalities in the very successful comedy Seven Keys to Baldpate, still running at the Astor Theater in New York. The picture is from the Miskin studio.

JOLSON.—Al. Jolson, principal comedian of The Honeymoon Express, was born in Washington, D. C., twenty-eight years ago. At fourteen he ran away to join a circus, and while there did his first work in blackface. He was then called (by the ringmaster) "Albert Jolson, champion buck-and-wing dancer of these United States." From the circus he went into vaudeville with a monologue, going thence with Dockstader's Minstrels, which he finally left to join the Winter Garden company.

LOFTUS.—The picture on this page represents the versatile actress, Miss Cecilia Loftus, in a domestic light. The handsome little youngster on the pedestal is her three-year old son, Peter. Naturally Miss Loftus would put him on a pedestal, and from all accounts that's where he belongs. Peter has been with his mother during her New York engagements.

THE PUNCH

The manager sits in his swivel chair, while a hasty bite he munches, and digs through his manuscripts in despair in search of those hidden punches. (Now, what is a punch? You may well demand, inquisitive sir, or lady; 'tis the knockout scene the author's planned. The term was invented by Brady. And he, in turn, first used the name in his wild and varied orbit, while he was acquiring an early fame, as the pilot of Jim Corbett; and Jim in his turn grew first acquaint with that noun to plague and vex us, when Lanky Bob, with a dexterous feint, discovered his solar plexus. And so you see that potent word that tells of an art so mystic in the craft of a kindred world was heard, a kindred world artistic.) Now why does the manager tear his hair and blanch with his desperate seeking? He can't find a single punch anywhere, though with frenzy the script is reeking. Alas, for that search for the ocean's prize, can't shaft or plummet sound it? But, alas, much more, for the manager wise who never can tell when he's found it. But isn't it well to stop and think? Perhaps it's a false position to hold a writer who is wasting his ink who deals with a sane condition; who deals with the needs and the deeds of life that follow an earnest striving, and by painting with truth this very strife may show what is worth surviving. When the clean, sane thing shall come by its own and the manager loses his hunches, the play shall thrive in a temperate zone and not be dependent on punches.

SYDNEY ROSENFELD.

DON'T MISS THIS!

In an early issue THE DRAMATIC MIRROR will print two notable Briefs on

BACON VS. SHAKESPEARE

By Dr. APPLETON MORGAN, the Eminent American Shakespearean scholar, ex-President of The New York Shakespeare Society, and

Honorable J. M. ROBERTSON, M.P., author of "The Baconian Heresy." The controversy will Cover Eleven Questions Submitted by Dr. MORGAN and answered by Mr. ROBERTSON.

Don't miss this Feast of Reason. Send a three months' trial subscription (50 cents) to THE MIRROR now.

THE FIRST NIGHTER

Frank Craven Scores Substantially in "Too Many Cooks"—Two New Plays—"What Would You Do?" and "The Last Resort" Begin Week

"TOO MANY COOKS"

Farce-Comedy in Three Acts by Frank Craven. Thirty-ninth Street Theater, Feb. 25. Presented by William A. Brady, Ltd. Scenery by H. Robert Law.

Alice Cook ..... Ines Plummer
Mrs. Cook, her mother ..... Mattie Keene
Mr. Cook, her father ..... Martin Mann
Louise Cook, her aunt ..... Jennie Weathersby
Emma Cook, her aunt ..... Bessie Osmond
Bertha Cook, her sister ..... Virginia Erwin
Mary Cook, her sister ..... Bessie Fischer
Walter Cook, her uncle ..... Charles Fischer
Joe Cook, her brother ..... Phillip Bern
Louis Cook, her brother ..... Phillip Hillman
Ella Mayer, her friend ..... Eva Condon
Albert Bennett, her fiance ..... Frank Craven
Frank Andrews, his friend ..... John Cromwell
George Bennett, his uncle .... Edward McWade
Simpson ..... Jonathan Kleff
"Uncle" Ben Wilson ..... George Williams
Fritz ..... Ralph Howard
Bill ..... Ford Wilson
Tom ..... George Stillman
Blanche Spring ..... Gladys Coburn

The action takes place on the site of Albert Bennett's prospective home. Time—Summer. Place—Any suburb. Staged by the author and John Cromwell.

In the triple role of a playwright, star and stage director, Mr. Frank Craven won complete approval with his own amusing, well-digested and rapid-fire farce-comedy, Too Many Cooks. It is not going too far to say that it is the best farce-comedy of the season—a clean, wholesome, sparkling little play, with a strong denotement of truth and normal heart interest, since the complication is all over the problem which confronts Albert Bennett, a sober, industrious and ambitious young man on a modest salary, in building a neat suburban cottage for his dearly-beloved Alice Cook.

The three acts mark the progressive stages of this cottage. In the first we see the brick foundation outlined against a charming prospect of rolling hills and woods; in the second the framework is up, and in the third we behold it in its completed stage. But between times a great many things happen that can only happen to a young man in love who is building a cottage.

In the part of the young man Mr. Craven gives us a quiet, droll, whimsically humorous, almost a quaint, and wholly characteristic interpretation, in which, despite temptations to do so under the flattering tribute of applause which punctuated his performance, he never once overstepped the limits of his role, nor does he, in the part he has written for himself, monopolise the stage so as to hamper his associate players in making the best of their opportunities.

The humorous interest in the complications develop from the attempt of everybody indirectly concerned in the plot to determine how the dovecote shall be built, and who shall live in it side by side with the two young turtle doves. Alice is a sprig of a largely numerous family of Cooks with an elderly aunt, who wants to spend her declining years in the house, and Albert has a rich elderly bachelor uncle, whose money he expects to inherit, who wants to give up business and live with his nephew. Intertwined with these are other complications, due to Albert's friend, Frank Andrews, and Alice's friend, Ella Mayer, and to the Cooks, especially Alice's mother and Alice's father, who is secretary of the Carpenters' Union, and who calls a strike just as the men are putting the clap-boards on the cottage.

The upshot of it all is that the poor young man finds himself abandoned by his sweetheart, disinherited by his uncle and cut by the Carpenters' Union. With the fall of the second act curtain, matters look about as foggy for him as can well be imagined. In the third act he nails a "For Sale" sign on the cottage, and ruefully contemplates the thin hedge of roses and the lawn he and Alice had planned in their days of anticipated joys.

The solution is clearly worked out, and the third act, in which the uncle restores his bounty and Alice her hand, and two or three irreconcilable minds are after all reconciled, is not behind the first two in interest, and it is all very amusing and natural. Those who remember Mr. Craven's pleasant work as young Gilley in Bought and Paid For will find him equally entertaining in his new play.

Miss Plummer plays Alice with just the right spirit and looks the part of the doting young bride-to-be. Mr. Cromwell is exceedingly good in the part of Albert's friend, with his mischievous note of repressed cynicism and the after victim of his own matrimonial sophistry; and Miss Condon as Alice's friend, of very much the same mental substance, makes of Ella Mayer a striking counterpart. Mr. McWade is characteristic as Albert's bustling uncle; Mattie Keene plays the Irish-American mother of Alice to the life, and a very excellent performance is that of Simpson, the contractor, by Jonathan Kleff.

In the cast appears an old-time favorite surviving from the days of Erminie, Jennie Weathersby, who plays Alice's aunt. Martin Mann plays the father of Alice with good effect. In short, the cast is excellent.

"GOLDFISCHE"

Comedy in Four Acts by F. von Schönthan and Gustav Kadelburg. Irving Place Theater, Feb. 27. Directed by H. Marlow.

Col. Joachim von Filsen ..... Ernst Heinsagel
Erich, his son ..... Gustav Waldau
Martin Winter ..... Ernst Robert
Emmy, his daughter ..... Louise Scheurich
Josephine von Puchlaar ..... Hanst Arastaedt
Wolf von Puchlaar-Beusberg .. Heinrich Marlow
Mathilde von Kosswitz ..... Grete Meyer
Hans Roland ..... Willy Wahl
Stoffendorf ..... H. Matthaes
Malwine ..... Selma Weber
Otto ..... Kurt Wehrle
Johann ..... Louis Pratorius
Servant ..... Kurt Manthey

Scene—Berlin. Time—The present.

This is one of the comedies by two redoubtable authors much exploited by the late Augustin Daly which has apparently escaped the vigilant eye of the American adapter. Comedies in which the double-edged Prussian lieutenant was featured were the vogue in Germany thirty years ago, and Goldfische is a residuum of that vogue which is here revived to enable Herr Waldau (Baron Rummel) as a visiting star to shine in a role in which he finds his special metier. But Schönthan and Kadelburg jointly and individually have written sundry better comedies than this one; which sufficiently explains its omission from the repertoire of the American stage. Briefly, too, the plot turns on a will which disinherits either Herr von Pöchlaar or his relative Josephine, whichever is the first to marry. The authors display keen ingenuity in the invention of incidents by which the story is enlivened, and of interesting characters from high and middle-class society through whom the story is furthered to a happy solution, but as a whole it is lacking in action and pace as well as intrinsic interest. The acting, however, is all that could be desired. Mr. Marlow, as usual, distinguished himself in an elderly part by his sense of humor and expresive art, and as Herr von Pöchlaar enlivened the last two acts in a brilliant manner. Fräulein Arnstaedt as Josephine and Herr Waldau as the young lieutenant in love with her, went far to establish themselves among the favorites of the Irving Place Theater in this their second appearance.

ACADEMY MATINEE

Fifth Performance, Season 1913-1914, of the American Academy of Dramatic Arts and Empire Theater Dramatic School, at the Empire Theater, Thursday Afternoon, Feb. 26.

"The Constant Husband"

Comedy in One Act. By Cicely Hamilton.

Edward Roupell ..... Alfred Shirley
Justine Roupell ..... Virginia Cordelle
Hilda Beaumont ..... Hope Loring
Stephens ..... Lelice Sencion

At this, the first performance in America of this English playwright's little comedy, some interesting studies of character were disclosed. It details a situation in which a wife visits a woman who is about to elope with her husband, condones with her, and assists her to carry out the plan in the vain hope that this time she will lose her husband for good. Virginia Cordelle played the wife, doing some excellent work with a part that carries a French accent. She could accomplish her purpose with fewer and firmer touches, breathing when she speaks so her voice will not seem so painfully repressed, and avoiding certain mannerisms, such as her frequent toss of the head. Generally speaking, however, her performance was highly creditable. Alfred Shirley was the husband, and played him very well. Barring a sort of languid, stiff-legged strut occasionally, this young actor has some excellent things in his favor, and should achieve some standing for artistic work. The wife was done by Hope Loring. Her characterization seemed extempore, not thought out in advance as a consistent figure. Outside of that, she played with an ability that was rather above the average. A servant bit was done by Lelice Sencion. It will pay her to be more careful of inflection, for she loses much through mistaken emphasis of words. She is bright and pleasant to look at.

"Broken Hearts"

A Fairy Play in Three Acts by W. S. Gilbert.

Prince Florian ..... Douglas MacLean
Mousta ..... David L. Leonard
The Lady Hilda ..... Olive Tell
The Lady Vavir ..... Alma Tell
The Lady Melusine ..... Genevieve Robinson
The Lady Amanthis ..... Clara Thoman

Some very fine things were done by the young players in this whimsical, delightful comedy. The four leading figures in particular were excellently cast. First there was Douglas MacLean, who has distinguished himself upon more than one occasion this season. He played the prince. With thorough appreciation of the individuality of the part, supplemented by a pleasing appearance and a finely modulated voice, he maintained his contribution fully in the Gilbertian spirit. Then came the two Tell sisters, Olive and Alma, with the parts of Hilda and Vavir, respectively. Their discriminating ability is emphasised by beauty and grace. The gods have been good to them, and as long as they continue to make the best of their talents, so steadily will they achieve success. Olive, the elder, conveys an impression of more control, which is by no means to say that Alma, the younger, is lacking in it. They made the sweetness and the rare charm of the ladies in the fairy tale easy to believe in. The fourth player was David L. Leonard, who gave Mousta, the ugly servant with the sensitive soul. He found every ounce of feeling in the part and put it across the footlights. His work was as effective as that of any of his clever associates. Genevieve Robinson provided her usual real sincerity for a small part. In view of this, it seems wrong to mention her slight impediment of speech, but it is something that she should bend every effort to overcome, as it will unquestionably prove a handicap in later professional life. Another smaller part was presented in excessively diluted form by Clara Thoman.

"THE LAST RESORT"

Modern Melodrama in Three Acts by George Scarborough, Produced by the Author under the Stage Direction of J. C. Huffman. Longacre Theater, March 2.

Judge Prendergast, a trial judge ..... A. G. Andrews
Richard Osborne, a corporation lawyer, ... George Fawcett
Maggie Ryan, Holt's client ..... Julia Blanc
Billy Ellison, Holt's clerk and Frances's brother, ... Richard Barbee
Sheridan Holt, a lawyer ..... Wilson Melrose
Scott, Osborne's assistant ..... George Wilcox
Frances Ellison, newspaper reporter, ... Olive Wyndham
Burns, a court attendant ..... Arthur Edwards
Justice Haskell, of the Appellate Court, ... B. B. Graham
Bessie Jennings, court stenographer, ... Ruth Findlay
Justice Alexander, of the Appellate Court, ... George Backus
Chief Justice Macon ..... Mark Price
Kennedy, Appellate Court attendant, ... Albert Hyde
Thomas Wilson, Holt's campaign manager, ... J. C. Fenton
Kelly, warden county jail ..... Alfred Moore
Adams, state prison agent ..... Chas. H. Greene

Act I.—Scene 1.—Judge Prendergast's Private Chambers. Morning. Scene 2.—Judge Prendergast's Court Room. Immediately. Act II.—Private Consultation Room, Appellate Court. Morning, Six weeks later. Act III.—Cell Room County Jail. Early evening. Two months later. Place—An American Capital. Time—About now.

George Scarborough, author of The Lure and At Bay, tempted fate, Monday evening, for the third time this season by producing a frankly avowed melodrama which he calls The Last Resort.

Somehow I felt what was in store for me on observing Mr. George Fawcett's name prominently mentioned in connection with the cast. Year in and year out this admirable actor is brought before his friends in the character of an unscrupulous political boss. Authors seem to delight in writing parts for him in which he is hard, unconscionable, cruel and hateful, and so completely has he become identified with this sort of disreputable characters that his very name in the programme enables us to classify this play as accurately as the name of the late lamented Mr. Jefferson summoned up the spirit of the Vagabond of the Catskills.

Nor were we disappointed. Mr. Scarborough has invested him with the very essence and refinement of political craftiness and given him a setting in a piece of melodramatic writing which is so sensational that he runs the risk of being arraigned for contempt of court.

The Last Resort, lacking in the essential points of refinement in the art of playwriting, is a bitter impeachment of the integrity of the judiciary, presented with a direct view to sensational effects, and with undisguised audacity of purpose. Members of the Appellate Court are represented as the veriest scoundrels, and no mitigating circumstance is introduced to divest them of the odium of the most unscrupulous subserviency to the dictates of self-interest and political prostitution.

The play is in three acts and four scenes. Osborne, a corporation lawyer and ex-Senator of the United States, is opposed to Holt, a young lawyer, in a railway damage suit by an Irish woman, in which Osborne represents the railway corporation. He "fixes" the trial judge on the eve of opening court; and when Holt, who has got wind of the corrupting influences operating on the judge, denounces the court for its dishonesty, he is heavily fined and committed to jail for contempt of court. Osborne next directs a majority of the Appellate Court to confirm the sentence, and finds them willing tools. The Chief Justice, however, rebukes his advances and stands up for the right; but is powerless in preventing Holt from going to jail. But Holt's cause is taken up by the public. He is nominated for Governor and triumphantly elected, in spite of his confinement. In the end the Chief Justice gains the upper hand, and Osborne and his crooked associates get their just due.

This story is romantically embellished by a love story between Holt and a young newspaper woman, Frances Ellison. The girl starts out to get evidence against his enemies, and by hiding in the telephone booth in the conference room of the Appellate Court, overhears Osborne dictating the decision of the two corrupt judges which confirms Holt's sentence by the trial judge. From this a case of burglary is made out against her, and under the baneful dictation of the all-powerful boss she is found guilty and sentenced. As the election returns are flashed into Holt's cell announcing his triumph, Frances is brought in shackled, and Holt is so shocked by the humiliation of his sweetheart that he agrees to surrender the governorship in exchange for the girl's release. She herself repudiates the bargain, but the timely intervention of the Chief Justice renders the sacrifice unnecessary.

The play has the earmarks of hasty craftsmanship at the hands of an opportunist writer wishing to profit by the interest in current events. The audience is constantly reminded of certain recent political occurrences in the State, and the author points a direct finger at various well-known personages. The piece is written in an episodic way, with little of the artful gradations of graceful construction; but has the one undeniable merit of forceful incidents and direct "punches."

The characters are collectively and individually too photographically familiar to possess any charm of novelty, and the whole play gives the impression of having been bodily transposed to the stage from the news pages of one of our leading yellow journals. As a dramatisation of a column of political news scandal it may pass muster.

Mr. Fawcett is excellent in a repulsive role; Mr. Melrose is acceptable as Holt, and Miss Wyndham plays the part of Frances as well as it deserves. In truth, the acting is unexceptionable, and the good work of Mr. Huffman as the stage director is evidenced in the forceful manner in which the play is presented. The scenic features, too, are artistically in keeping with the locality. But it takes something more than all this to make a drama wholly satisfactory.

"WHAT WOULD YOU DO?"

Play in Four Acts, by Augustin MacHugh. Produced at the Hudson Theater, March 2.

Ethel Halworth ..... Louise Drew
A. Butler ..... John L. Arthur
Herbert Hostage ..... Milton Sills
Amy Hostage ..... Gladys Wynne
Alice ..... Bessie Barriscale
Robert Jenkins ..... A. Byron Beasley
Howard M. Smote ..... Richie Ling
Mrs. Lispenard Halworth ..... Hattie Russell
Tom Gillian ..... Karl Ritter
Kate ..... Alice Carrington
A. B. Maynard ..... Robert MacKay

In all events, I don't think I should have done as Augustin did. He succeeded in producing a variation on the triangle invented, according to the best of my knowledge and belief, in the Garden of Eden, with Adam, Eve, and the Serpent as principals. That is, he succeeded that way for awhile, in a way that was reminiscent of the situation underlying that phœnix of plays, Fine Feathers, after which he gathered up his stray ends of plot into a general pairing off of lovers and an outlook upon a rosy future. Two careless plays upon likely ideas were tacked end to end to make four acts. Truthfully be it said, however, there were no characters in either play that were absolutely black; no one was so villainous that he lacked redeeming qualities. Which leads to the observation that the theme of the drama was a concession to the truism that flesh is weak.

It took more than an act and a half to get started. Then two distinct, albeit opposing, ideas moved along almost abreast, by fits and starts, wound up, and then separated again when the author got second wind. Herbert Hostage, a young bank clerk, yields to temptation in order to provide his loved but ambitious wife with appearances becoming her fancy. He steals the bank's money in order to play a tip on the stock market given him by Howard M. Smote, who secretly loves the wife and hopes Herbert will ruin himself at an early date, for the sake of personal convenience. Smote gets the wife into his power by loaning her a large sum of money, that will aid her to give a party for her unmarried sister and not be humiliated by recalling the invitations. These happened to be distributed when the young husband faced ruin. A newspaper friend with a penchant for running everybody's affairs persuades the husband to buck up, steal some more, and play the market for all it's worth. Needless to say, the plan works, and Herbert comes out with his skin whole and $300,000 to boot.

Here play Number Two begins. This money, gotten dishonestly, is tainted, and he is at loss what to do with it. To his surprise, his wife, whom he has just found in the arms of Smote, wants it, so he gives it to her with many a platitude denouncing tango teas and New York feminine frivolity in general, and goes off to rusticate with his sister (who has been staving off the newspaper pest until the end of the fourth act), raise chickens and plan homes for crippled children to be built if he ever gets back the tainted funds. Then, at the psychological moment, an automobile brings all the missing characters to this haven of rest, and the final curtain is rung down upon complete stage satisfaction.

It would seem that this offers many an opportunity for amusing dialogue and by-plays of character. It does. But Mr. MacHugh places too much stress upon happenings of the moment, and neglects to bind them into a consistent whole. Having accomplished his immediate effects, he is quite careless of their relevance to what has gone before and what is to come. Briefly

—since surmise is invited by the anonymity of the producer—the piece would seem to indicate what happens to certain authors when they have their own way about everything. Roughly speaking—and perhaps the author will agree when it is put that way—What Would You Do? is constituted by thirty per cent. good ideas, ten per cent. creditable workmanship, ten per cent. intelligent mounting, and the same amount good acting. The rest seemed waste. And it may be hinted that even in a season of few noteworthy plays, sixty per cent. to the good is a dubious passport into the eligible class.

A pleasant recollection of the performance is Gladys Wynne. Her characterization was at once gentle and charming. Louise Drew was animated and adequate. Bessie Barriscale brought to her work as the wife an unmistakable sincerity that stood her in good stead during some exceedingly theatrical scenes. Milton Sills was a friendly sort of husband, but his efforts were at times more vociferous than sincere. A. Byron Beasley, the friend, would have been much more acceptable had he overcome a jumbled articulation that reminded one forcibly of the taown constabule. Hattie Russell was a stage dowager with all that it implies. Richie Ling played Smote with about fifteen hands and twenty feet, but otherwise appeared the villainous multimillionaire. Robert MacKay deserves mention for an artistically done bit, as credit is due Karl Ritter for a pleasant but brief view. John L. Arthur, who is credited with staging the production, gave an amusing flash with the same appearance of well-meaning that won him much applause recently in Maria Rosa. All remaining is an encouraging word for Alice Carrington, who ranked with the best of her associates as merely a servant and scarce a minute all told on the stage.

DICKENS RECITAL

Frank Speaight gave A Christmas Carol as the third and last of his Dickens recitals last Thursday afternoon to an appreciative audience which completely filled the Hudson Theater. Mr. Speaight's amazing versatility and ability as an impersonator were better manifested than upon his two previous appearances, perhaps, because the well-known ghost story, with its characters so widely varying in age and disposition, offers greater possibilities for clever characterisation. The familiar figures of Scrooge, Marley's Ghost, Tiny Tim and Tim's Father were assumed by Mr. Speaight so clearly that they seemed to live before our very eyes. The recital was given such enthusiastic applause that he responded with an effective rendering of Poe's The Bells.

AT OTHER HOUSES

GRAND OPERA HOUSE.—This week's attraction is The New Henrietta, with William H. Crane, Douglas Fairbanks, Amelia Bingham, and Patricia Collinge.

BRONX OPERA HOUSE.—Chauncey Olcott is playing still another week in New York at this theater. His success in this Rida Johnson Young play continues unabated.

ROYAL.—Dorothy Donnelly and Lou-Tellegen in Maria Rosa, direct from the Longacre, are current attractions.

WEST END.—The Blindness of Virtue is here this week. In the cast are Harley Knoles, Marguerite Collier, Vera Fuller Mellish, Pollie Emery, Rutherford Herman, Marjorie Allen, and Harold Ainsworth.

CENTURY.—Owing to the demand for additional rehearsals for Tiefland, the Century Opera company this week presents a triple bill of Hansel and Gretel, The International Ballet, and The Secret of Suzanne in place of D'Albert's opera.

PRINCESS PLAYERS

Thirty-ninth Street Organization to Go on Tour March 16—New Play at Princess Theater

The Princess Players, F. Ray Comstock's Thirty-ninth Street organization, under the direction of Holbrook Blinn, will inaugurate its first transcontinental tour March 16 in Detroit, Mich. It will begin with a week in repertoire, to be followed by an indefinite but at all events brief engagement in the Princess Theater of Chicago, after which will come a rapid progress to the Pacific Coast, covering all of the large cities. The early Summer return will be made through Canada. During the two years of its existence the unique Princess company has not been seen outside New York.

Its entire repertoire of one-act plays will be included, Fancy Free, Fear, At the Switchboard, Food, Any Night, En Deshabille, Hari-Kari, The Black Mask, The Bride, Russia, The Neglected Lady, The Hard Man, The Kiss in the Dark, The Fountain, and It Can Be Done.

During the absence of the players, a new play, conforming to the policy of the house, will be given at the Princess.

GOSSIP

In response to that line, "Where Is Will Page?" printed in these columns a week or two ago, Will Page has arisen with his answer. He has been on the road with George Scarborough's new melodrama, The Last Resort, and now holds forth as representative of that new producer at his New York offices in the Longacre Theater.

Alice Clements, who has just closed a most pleasant stock engagement of forty-two weeks at Akron, Ohio, is in town making arrangements to accept a star part in a dramatic sketch by E. A. Woolf, to be supported by Alvah D. Simms and Mr. Byron.

PROSPECTIVE NEW PRODUCTIONS

"MAIDS OF ATHENS"

Henry W. Savage to Produce New Operetta by Franz Lehar and Victor Leon on Friday

Franz Lehar and Victor Leon, authors of The Merry Widow, are also the authors of Maids of Athens, the new operetta shortly to be produced by Henry W. Savage. On Friday night, at the Apollo Theater, Atlantic City, it will be given its first performance in this country.

Maids of Athens was originally announced as The King of the Mountains, under which title it has been successfully played in Europe. It is a romantic operetta of the present day, with the scenes laid in Greece. More than one hundred persons will be in the cast, while the orchestra will number forty-seven pieces. George Marion is in charge of rehearsals.

After the Atlantic City engagement the production will go to Washington for a week, and then to Philadelphia for an indefinite period.

HACKETT'S "OTHELLO"

James K. to Present Play at California Greek Theater and Then in New York

On Sept. 8 James K. Hackett, who is this week appearing in The Grain of Dust at Washington, D. C., will play Othello at the Greek Theater of the University of California. Arrangements for the production were completed last Wednesday.

Following the California performance, Mr. Hackett will present the play for a short tour of the West, after which he will bring it into New York. Several hundred actors are to be employed in the attraction. These will be engaged in New York and taken to the Coast.

ELTINGE, MARCH 16

Julian, in "The Crinoline Girl," to Replace "Laughing Husband" at Knickerbocker

The engagement of The Laughing Husband at the Knickerbocker will come to an end on March 14, and on March 16 A. H. Woods will present at that house Julian Eltinge in The Crinoline Girl. The new piece is a musical comedy by Otto Hauerbach, with music by Percy Wenrich. In the company will be Herbert Corthell, Charles P. Morrison, James C. Spottswood, Walter Horton, Herbert McKenzie, Edwin Cushman, Joseph Smith Marba, Helen Luttrell, Maidel Turner, Edna Whistler, and Augusta Scott.

"LITTLE CAFE" OUT

Will Probably Go on Tour to Make Room for Elsie Ferguson in "Unseen Empire"

It is likely that The Little Cafe will leave the New Amsterdam within two weeks to go on the road and to make room for the forthcoming production of Atherton Brownell's new play, The Unseen Empire. The Klaw and Erlanger offices reported "nothing to say" when asked for vertification of the rumor. It was hoped that The Little Cafe would remain until June.

Elsie Ferguson is to be the star in The Unseen Empire. The part is that of Lady Fredericks, sole mistress of the great Stahlstadt Gun Works, which she has inherited from her father, and known to her workmen as "Our Lady of the Cannon." The Unseen Empire was revised from Mr. Brownell's script by William Young. It is described as a powerful drama in three acts and an epilogue, containing a strong argument for universal peace.

JUDGE LINDSAY'S PLAY

Belasco Said to Have Accepted Drama with Denver Newsboy as Central Figure

Ben B. Lindsay, the well-known judge of the Juvenile Court of Denver, has written a four-act drama based on his experiences with juvenile offenders. According to report, it is to be produced by David Belasco in September, with Burford Hampden, who played a leading part in The Blue Bird, as the central character, that of a Denver newsboy.

That Judge Lindsay is a real playwright is evidenced by his statement that his wife was responsible for his inspiration.

MLLE. DAZIE SCORING STRONGLY

Mlle. Dazie, who comes to the Palace on March 16 in Barrie's fantasy, Pantaloon, is scoring strongly in every city where she appears. The Minneapolis *Journal* said of her:

"Brief details cannot convey the whimsical ideas, the lovely fantasies and the charm of the skit. It is Barrie at his sentimental best. Nor has it been done in the vaudeville spirit, which is something to rejoice over. Mlle. Dazie fits beautifully into the picture as Columbine, and her dancing exactly suits the story. An expressive face, remarkable technic and the courage to subordinate herself for the sake of the story—these will do more for her fame than any appearance surrounded by a chorus of girls—the favorite method of the skilled dancer. James Kearney, is especially successful in a company that includes Irene Boylan, William C. Schrode, Harry O. Taylor and W. C. Bucker. The one setting is atmospheric."

NAVAL OFFICER PROTESTS

PORTLAND, ORE., March 3 (*Special*).—Alleged slanderous portrayal of the United States sailor, in the headline act, Twenty Minutes in Chinatown, at Pantages, recently, evoked vigorous protest from Lieut. R. H. Smith, of the United States Navy recruiting station. In a letter to Mayor Albee, Lieutenant Smith stated his protest as follows: "The portrayal of the bluejacket as a drunken and carousing character constitutes a slander against every enlisted man in the Navy, and unjustly so, inasmuch as the personnel of the United States Navy consists of clean-minded, upright and decent young Americans. The Navy Department has undertaken, by an extensive advertising campaign, to bring to the attention of the American people the advantages the naval service offers to young Americans from good homes, and to dispel from the public mind the old impression that a sailor must be a drunkard when ashore." On the third day of the performance, the mayor was notified by the management of Pantages that the objectionable feature of the act had been eliminated.

JOHN F. LOGAN.

"THREE RUBES" IN AUSTRALIA

Bowers, Walters and Crooker, "the Three Rubes," will return to America in the Fall, opening on the Orpheum time on Dec. 28.

They are now playing at Melbourne, Australia, in the pantomime, The Forty Thieves. After Easter they go to Sydney for a three months' engagement.

SENSATIONAL SKETCH COMING

Should a Woman Tell? the playlet by the Reverend A. J. Waldron, vicar of Brexton, will be seen in America. The sketch created widespread discussion in England. Should a Woman Tell? will be offered at the Victoria on March 16.

STRANDED OPERA COMPANY

Graphic Details of the National's Recent Break-Up at Denver

MONTREAL, CAN. (*Special*).—The gamut of every human emotion was run by the members of the National Opera company, which was stranded in Denver, Colo., last week, according to the stories told by some of the twenty-five "survivors" who returned to Montreal—cold, tired and broke, but most of them cheerful. The remaining members of the company which played during the Winter season at His Majesty's—there were 160 in all—went to New York, with the exception of half a dozen who stopped off at Chicago and Toronto.

Mario Martl, the stage manager, and his wife told the *Star* in detail of the trip since leaving Montreal six weeks ago, and of the ventures many and interesting.

At Toronto a good week's business was done, and the members of the company, said Mr. Martl, expected salary when they reached Cleveland. But they were "stalled" off for a while, and then made to be satisfied with half a week's salary in cash. Cleveland business was fairly good, and so was Kansas City—but still no more salary. At Dallas the management stated that they had received a check, but had had to send it to Chicago for collection.

They told the people they must wait till it came back. And still no salary. Baker and Collins, who bought the company from Max Rabinoff, kept putting the members off until they began to get desperate. They were encouraged with stories of big advance sales, $24,000 in Houston and $18,000 in Denver, but found them always like the mirage on the desert. Until they arrived at Denver; then they found Manager Hawkins of the Denver Theater had actually sold $18,000 worth of seats in advance, but they couldn't get the money. It appeared to have flown.

The trouble began on Monday. Slezak refused to sing until he got his $900 in advance. Manager Hawkins refused to pay the company until Slezak sang. There was no performance Monday night. Tuesday developments occurred thick and fast.

Slezak "jumped" the company—and Denver. He never stopped until he reached the Atlantic Coast—and he declared he was going to keep going until he reached Europe. Then, on behalf of those who had bought tickets, the sheriff attached the scenery, props, and even private costumes and trunks of the company.

Finally, through efforts of Madame Rappold and Jacchia, benefit concerts were arranged for—and grand opera was provided at 25 cents a head. More than $5,000 was cleared; this was raised to $7,000 by a contribution from the city of Denver and private donations. And every person was enable to pay his or her passage back to Montreal or New York, as desired.

A large quantity of scenery belonging to His Majesty's Theater and to Colonel Meighen is still in Denver.

Pope and Una open shortly at the Chicago Majestic for a tour of the Orpheum time. A European tour will follow.

POLICE BAR FRENCH PLAY

French Drama Association's Dress Rehearsal of Giocosa's Drama Prohibited

Suit is likely to grow out of the police ban on Giocosa's Italian play, Le Mari Amoureux de la Femme (The Husband in Love with His Wife), translated into French by the Marquis Cusani Confalonieri, Italian Ambassador at Washington, which was to have been done at a dress rehearsal at the Garrick Theater last Sunday night. Lucien L. Bonheur, president of the French Drama Society, announced that he would take action against Police Inspector Gillen, and perhaps the Police Department of New York, for prohibiting the society's Sunday night dress rehearsal. It was finally held at the Italian Club, 117 West Forty-eighth Street.

"Prominent men and women were shut out of the Garrick Theater by the decision of a detective," said Mr. Bonheur. "Three weeks ago, when a complaint of a Sabbath society was made against our society, I went to Mayor Mitchel's office. As a result Police Inspector McGee and Captain Conroy came to me and after an investigation said the society's performances were all right.

"We give Monday matinee performances and dress rehearsals Sunday nights. We have never been stopped before. We sell no tickets under any circumstances. The members paying dues are entitled to two seats at the Monday performances and have the privilege of bringing guests with them at the dress rehearsals.

"On Saturday, at the Garrick Theater, Inspector Gillen told me we couldn't give a dress rehearsal."

The French and Italian Ambassadors were about to leave Washington for New York, to attend the dress rehearsals, when they learned of the action of the New York police.

The patronesses present at the rehearsal Sunday night were Mrs. Philip Lydig, Mrs. Archie Huntington, Mrs. W. Bourke Cockran, Mrs. B. S. Guinness, Mrs. D. S. Mannon, Mrs. C. W. Roosevelt, Mrs. Douglas Robinson, Mrs. Carlo Polifemo, Mrs. Gordon Knox Bell, and Mrs. Butler Williamson. The French and Italian Consuls were also present.

Inspector Gillen stated that he took action at the instance of the Sabbath Enforcement Association.

ELLIOTT ENGAGING

Young Producer of "Kitty MacKay" Signing Up Players for Next Season's Companies

William Elliott on Saturday signed fifteen contracts for players in his several Kitty MacKay companies of next season. Rehearsals will be under way in a week or two. Mr. Elliott will not send these companies upon the road this season, but they will be first to take the highway next. Among the fifteen contracts signed are in for a young actress to appear in the title-role. Three men have been signed for the role of Sandy McNab, and two for the role of Lieutenant David Graham. Most of the players are now engaged with other companies, whose managements have requested that no announcements of future activities be made so early. Three of these engaged, however, are Wallace Erskine, who will play Lord Inglehart; Reginald Denny as David Graham, and George Pyott as Sandy.

"PRETTY MISS SMITH"

Morosco Play, with Kitty Gordon, Goes from Los Angeles to Boston, to Open March 16

Oliver Morosco will terminate the run of Kitty Gordon in Pretty Miss Smith at the Burbank Theater, Los Angeles, on Saturday night, and jump the entire company from there to Boston, where the piece is booked at the Cort Theater, for its Eastern premiere on March 16. This will be a record jump of years, and the longest one ever undertaken by so large a theatrical company as Miss Gordon's organization. It is about 3,400 miles from Los Angeles to Boston. After the Boston run Morosco will bring the musical production into New York.

PRINCESS PLAY CONTEST

The undergraduate contest in one-act playwriting at the Princess Theater came to an end Feb. 28. More than 500 manuscripts have been received. They came, as arranged, from Yale, Harvard, Princeton, University of Pennsylvania, Cornell, Vassar, West Point, Annapolis, Columbia, Barnard, and Bryn Mawr. Five are to be selected, not more than one from a college. Production will be set at a special matinee early in April. Plays which can be made with materials on hand at the Princess or in its storehouse will be equipped, but the management will not build special scenery or furnish costumes. The casts must be made up of the student bodies.

LAW AGAINST SPECULATORS

ALBANY, N. Y., Feb. 27 (*Special*).—Assemblyman James J. Phelan, of Kings, to-day introduced a bill in the Legislature requiring a schedule of the scale of prices for admission to theaters to be conspicuously posted in the lobbies or ticket offices of the theaters, and prohibiting the increase in the rates without thirty days' notice of the proposed increase, to be similarly posted. Violation is made a misdemeanor punishable by a fine of not more than $500. G. W. HINKEL.

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ADVERTISEMENTS

Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

A SACRIFICE TO BAAL.

BILLY SUNDAY, the evangelist, took $35,000 out of Pittsburgh recently as his share of the campaign of intellectual obfuscation against the susceptible public, always responsive to emotional appeals.

It seems almost incredible in this age of eugenics and moral enlightenment, this age of science and free thought, of radium and X-rays and aerial navigation; but the proof is there.

This fakir, with the Bible in hand and his mouth full of vile language, goes about the country and exhibits himself like a howling dervish, villifying in terms of the town-lot ball player, actors, playwrights, the theater and the public which visits the theater. For this the city of Pittsburgh on Washington's birthday presented him with $35,000 as a "free will" offering. A dispatch to the New York *Times* of that date says:

"It is estimated to-night by the committee having in charge the "BILLY" SUNDAY free-will offering that the evangelist will take more than $35,000 out of Pittsburgh as his share of the receipts of the eight-week campaign here. The revivalist claims as his own all money collected on the last day of his stay. After the morning services in the tabernacle it was announced that the hat collection up to that time totaled $24,100, and it was expected that the amount to be taken at the evening service, together with collections in the churches which had joined in the SUNDAY campaign, would swell the amount to more than $35,000.

"In a local bank as early as Saturday afternoon there was a deposit to SUNDAY'S credit of $18,000. Checks for various amounts, many of them large, have been rolling in on the evangelist and his party all week, and there have been gifts of purses of gold, diamond ornaments and other valuables."

Exhorters like SUNDAY have stumped the country from time immemorial. No sooner had they acquired enough money to place them beyond need than they vanished from public view. In two months they were forgotten and their preachings with them. Their influence for good was nil. But there is always a public for these rough-neck pulpiteers. They are like the puddle-fish who thrive only in swamps and sewerage.

SUNDAY has been specifically denouncing the theater as the source of all evil. How little of his vile accusations against the stage is fact, apparently makes no difference to those who run to sacrifice at his altar. A Shakespearean "show," he declared, can't last for a month. Yet within three months eighty-six performances of SHAKESPEARE'S plays have been seen on Broadway alone.

For years SOTHERN and MARLOWE, FORBES-ROBERTSON, ROBERT MANTELL, WILLIAM FAVERSHAM, MARGARET ANGLIN, BEN GREET, the BENSON PLAYERS, the COBURN PLAYERS and others have been presenting SHAKESPEARE'S plays throughout the country.

But SUNDAY declares that the people will not support a SHAKESPEARE "show." Last season one actor performed SHAKESPEARE 100 nights in New York City. What matters that to BILL SUNDAY?

With the instinct of a hungry dog following the offal cart in the early dawn on its way to the dumping place, SUNDAY, reformed baseball player and religious muck-raker, pursues the mighty dollar by preying upon the ignorance of the morbid admirers of bad language and bad manners.

IN Miss CONSTANCE SKINNER'S article "Play Censorship," in last week's MIRROR, it was made to appear that "Drama is an Art Forum." Miss SKINNER wrote *"Art Form."* She wholly disagrees with the suggestion that the theater is a forum.

THAT VACATION TRIP

Editor DRAMATIC MIRROR:

SIR.—I was very much interested in "The Players' Vacation" in the current issue of THE MIRROR. The author's advice to those contemplating a European trip is excellent in many respects, and I should like to add a few more points that will save the traveler time and money.

Belgium, as well as Switzerland, issues a general *abonnement*. It is good for five days unlimited travel over all railroads and costs $2.60, third class. Five days is ample time for Belgium, allowing a day each in Brussels, Liege, Ghent, Bruges, and Antwerp. A deposit of 5 francs must accompany the purchase price. This is returned on the last day. A small photo of the purchaser must be attached to the *abonnement*.

Under no circumstances take a trunk! You pay extra for it on all railroads, and it must be handled and coddled by porters and baggagemen, and examined at the frontier of each country by the customs officers. A trunk will spoil your entire trip, and be the cause of endless loss of time, vexation, and trouble.

Two dress suitcases or kit bags are ample, and can be checked immediately on arrival at all railway stations for 2 cents each per day. Thus you are instantly rid of your baggage, and free to leave the station without the importunities of porters, hotel-runners, and cabmen.

One last word—by all means include Vienna in your itinerary, it is the richest and most magnificent city on the Continent, excepting only Paris. Do not miss this queen of cities, it is unforgettable.

Sincerely yours,
HAMILTON MOTT.

February 17, 1914.

BOOK REVIEW

THE TRAGEDIE OF CYMBELINE, by William Shakespeare. Edited by Horace Howard Furness. Philadelphia: J. B. Lippincott Co. Price, cloth, $4.

This is the last volume of the Variorum edited by the late Dr. Furness; and the

THE LATE DR. HORACE HOWARD FURNESS.

commentary as well as the preface are his own, the index alone being from a strange hand, that of Dr. Benson B. Charles, of the University of Pennsylvania.

We greet Cymbeline with the same delight and satisfaction as all of the preceding plays. The notes are as copious and the appendix almost as complete as those of its fellows, with the usual exhaustive researches into the date of composition (twelve pages), the source of the plot (twenty-four pages), a scenario of Tom Durfey's twisted version with excerpts from this play, printed in 1682; and a comprehensive array of criticisms and comments. Wherein this volume falls short of its predecessors is in the omission of articles on the stage history of the play, actors' interpretations, and list of books consulted, which Dr. Furness's son, who has taken over the editorship of the remaining volumes, has not ventured to supply.

The preface, text commentaries and notes fill 439 pages, the appendix 76, and the index 7—in all 523 pages of the usual form. We must regret some of the omissions noted, especially those interesting remarks we find in the companion volumes on the interpretation of certain characters by distinguished players of the past. Imogen is one of the most beautiful of Shakespeare's women, and Dr. Furness calls Cymbeline the sweetest, tenderest, profoundest of almost all the immortal galaxy. Hazlitt said "it is one of the most delightful of Shakespeare's plays;" Schlegel that it is one of

HORACE HOWARD FURNESS, JR.

Shakespeare's most wonderful compositions; and Mrs. Jameson recorded her opinion of Imogen in these words: "Others of Shakespeare's characters are, as dramatic and poetical conceptions, more striking, more brilliant, more powerful; but of all his women, considered as individuals rather than as heroines, Imogen is the most perfect." We miss this record of the critics on the great actresses, on the pleasing actresses, who have essayed the role; and we must supply the deficiency by consulting Wingate's "Shakespeare's Heroines on the Stage." Yet the essential purpose of the Variorum is admirably, painstakingly and satisfactorily served, and in view of the importance of the general substance of this volume, the omissions are negligible. The all-important desideratum is the indispensable quality of the Variorum to players and students of Shakespeare over all other editions, and its influence in bringing the learning of two centuries to bear on clarifying, explaining and interpreting the text, and in bringing the personality of the great dramatist into a closer relationship with us. To-day it seems as if a completely comprehensive sense of Shakespeare were out of the question without the great work of Dr. Furness and his able successor in the editorship.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

VIOLET DAVIS, Minneapolis.—Regret we cannot aid you in locating Charles W. Harrison, not knowing him or his whereabouts.

ETHEL BURKHARDT, Philadelphia.—Address Julia Marlowe, care of E. H. Sothern, as per our "Dates Ahead."

E. CLARK, Philadelphia.—THE DRAMATIC MIRROR published a sketch of Warda Howard, on the stock page, only last year.

LOUISE M. FRAME, Providence.—H. Dudley Hawley is with the Poli stock players in Washington, D. C.

MRS. LESLIE PLUMBLEE, Selma, Ala.—We have record of any company playing the two Hoyt plays you refer to that does not date back quite a number of years.

X. Y. Z.—1, Marie Shotwell is not to be confused with the other name you mention. She has recently returned to the stage under her own name. 2, James Lee Finney was born in St. Louis Dec. 21, 1863, and was burned to death in the Carleton Hotel fire Aug. 9, 1911. He made his first appearance on the stage as a "super" in Marble Heart in Syracuse, N. Y., December, 1880. His first appearance in New York city was made at the old Windsor Theater with Lawrence Barrett as third secretary in Richelieu. He remained with Barrett until 1881, playing Philip in Yorick's Love, Titinius in Julius Caesar with Booth and Barrett, and Gremio in Francesca da Rimini. In 1888 he played Bertie Mobraigh in The Undercurrent, and in 1891 Jumelot in Thermidor, Mr. Wagstaff in The Paper Chase with Rosina Vokes, Hon. Dick Gorslop in Joseph Makes His Debut with Elsie De Wolfe in 1893. In 1894 he joined the Empire Stock company, New York, during which engagement he played such parts as Francourt in The Masqueraders, Percy in John-a-Dreams, Beauchose in Bohemia, Francis Hillyar in A Man and His Wife, Larolle in Under the Red Robe, and Lieutenant Berent in The Conquerors. From 1881 until his last appearance he played Lord Robert Ure in The Christian, Weston in The Cowboy, Lord Dungelt in When We Were Twenty-one, Algie in The Man of Forty, Crayll in Lady Huntworth's Experiment, Lord Botchild in The Maneuvers of Jane, Jim Blagden in Wheels Within Wheels, Viscount Doughton in Frocks and Frills, Percy Merrill in A Fool and His Money, Gringow in The Hunchback of Notre Dame, Edward Mauburn in The Two Schools, Lord Cyril Gasston in The New Clown, Marquis de Presles in an all-star cast of The Two Orphans, Lord Toppington in A School for Husbands, Captain Arnold Sylvester in Zion with Margaret Anglin, Mr. Woods in The Stolen Story, was starred by W. N. Lawrence in 1908 as Jack Wight in The Man in the Case, Jack Wright in The Lottery Man, Oliver Holt in The Dawn of a To-morrow with Gertrude Elliott, and in 1911 played his last role, Harry Leland in The Deep Purple.

On the Rialto

From a current criticism: "She had lost her situation for such a trivial thing as a protested kiss, she gives her elder daughter the very devil, and comports herself entirely as one who has not only had her virtue assaulted, but all her prunes and prisms outraged."

When we consider that one of our actors, H. J. Holliday, has played a single role for seven continuous seasons, 2,342 times; and another, Harry Mestayer, recently celebrated his 1,000th role, the question of What's the matter with the American stage?" is answered. It's all right!

"Them girls in the Hottime Burlesquers," asserted the Amazonian queen, "haven't anything on us."

"I didn't notice," observed the captious critic, "that you had any too much on yourselves."

For the first time in many, many moons, the daily critics got together in their views on Too Many Cooks. You can gather that from the headlines: "An Amusing Farce"—*Sun*; "Dishes Out Amusing Comedy"—*Herald*; "A Clever Comedy"—*Press*; "Here's a Comedy Worth Seeing"—*Tribune*; "Great Laughing Hit"—*World*; "Clever and Funny"—*American*; "Ingenious Comedy"—*Times*. And these are only the top lines.

A perverse contraction of words in a first-night review recently credited Harry Delf with an inefficient performance as the orderly in The Midnight Girl, when the orderly was really done by another actor. The error was obviously unintended, for no one could witness the clever work of Mr. Delf as Francois, the nephew, with his nimble legs and animation of delivery, without appreciating the fact that he is an actor of worth.

Since "Jack," the star canine at the New York Hippodrome, developed rabies and scared the hundreds of performers there out of six months' growth, the stage staff has been busily engaged in trying to break in a dog to take his place. It was "Jack's" duty to dash from the farmhouse door in the second scene of America and make a ferocious attack upon a tramp, apparently tearing him almost to pieces, while confining his physical efforts to the padded clothes of the make-believe hobo. Three different dogs have been carefully trained and tried out, but none has been able to differentiate between the padding and the tender flesh of the actor. The latter, "Tommy" Mullins, has given up in disgust. "I'm sorry we chloroformed poor 'Jack,'" he says. "He may have had rabies, but he knew enough to bite the padding scented with aniseed. All these smart dogs that are guaranteed to be free from madness bite me. I am commencing to resemble a ribbon counter. This heroic stuff is very romantic and all that sort of thing, but when it comes to being eaten up by high school dogs to lend realism to a scene I'm through. I want the mad dog back again, else they will have to chase me with clubs until another 'Jack' is developed."

It was wonderful, delicious, delirious. What? Of course last Thursday night at the Folies Marigny. All The Midnight Girl girls "tango;" Jim Brady and his diamond vest buttons, Franklyn and Merrally, Bernard Granville, Le Baron Cetti and all of his twenty inches, Dorothy Russell, Rossika Dolly—but why enumerate? They are all *on dit*. And such a time! Kicks, glides, flips and flops. Furthermore, such an array of bewildering "glad rags," arabesques mainly. However, you need not be told, for you were there, of course. I was not.

Henry E. Dixey was stopped on the street one day last week by an actor with the query:

"When are you going to give a professional matinee of A Thousand Years Ago?"

"What, to only eight?" was the astonished reply from Capocomico.

Every week or two some one comes along with the announcement of still another production, comedy, musical vaudeville or what not, to be presented under the apparently undying title, Back Home. If I mistake not, a recent story book, too, was thus christened. It has always seemed to me that, had I been at pains to write a novel or a play or anything else of dignity sufficient to warrant a title, it should be my effort to dig up at least an original name for the work. Back Home was the title of a sketch by the late Arthur Sidman which he and his wife played in vaudeville with great success about fifteen years ago, and which Mr. Sidman subsequently amplified to a full-sized play, known as York State Folks, proving himself in the central role of a lovable old rustic one of our foremost character actors. Those of us who went out of town to see the original production will never forget Mr. Sidman's sterling performance nor our deep regret that death should have intervened to prevent his New York appearance, for which all arrangements had been completed. Of course, his play did reach the metropolis, with Ray L. Royce in the author's part, and it was favorably received, but it seemed a cruel stroke of Fate that denied to Mr. Sidman a share in the honors he had so dearly won. Now it becomes a fad to appropriate for assorted irrelevant purposes the title of his old sketch, the elaboration of which had been, as it were, his life work.

When Adolph Klauber left as critic of the New York *Times* to join Belwyn and Company on the producing end, friends from all over the country wrote to felicitate him upon the new connection. In one of the letters that came from the South was a story of a performance given at Camden, S. C., by one of the many road companies of Within the Law—Company File Q. Series 41144, or something like that—the writer feeling that the account would be of interest in view of the fact that Within the Law was originally produced in New York by Belwyn and Company. The theater, it appears, was a great barn of a place. Sawdust covered the floor, and two big cannon stoves stood one at either side of the stage, to keep the place warm. The orchestra placed her chewing gum behind her ear, played the overture, and the play began. Props were kept in the front of the house, the manager bringing them forward as needed. All was going finely until the company had worked up to that tense scene in the second act, where Mary Turner announces that she has married the son of the man who sent her to prison. Then, at that moment, when all were keyed up with expectancy, the negro janitor decided the place wasn't warm enough. Confident that business must come before pleasure, he shoveled a scuttle or two of coal from the pile in front, carried them down the aisle, and filled his two cannon stoves to the muzzles with a clatter that drowned out everything. The play, continues Mr. Klauber's correspondent, was a tremendous hit.

HEIRS SELL THEATER

The Park, in Bridgeport, Bought by P. F. Shea from Barnum Estate

BRIDGEPORT, CONN., Feb. 27 (*Special*).—The Park Theater Building in this city was sold Feb. 25 to P. F. Shea, head of the P. F. Shea Theater Company, by Clinton Barnum Seeley and Wilson Marshall, the owners, heirs of P. T. Barnum. The consideration was not made known. Extensive improvements in the building have been planned by Mr. Shea, which will be undertaken about July 1, when the theater is closed for the Summer, stated Manager R. H. Clark. A new front is to grace the theater and many other desirable changes are contemplated. The improvements are calculated to bring the highest class productions to the theater.

The Park was erected in 1884 by Phineas T. Barnum. It was then called Recreation Hall. Eleven years ago it was lowered from the second to the ground floor. The building fronts 70 feet on Main Street, 85 feet on Court Street and is 210 feet deep.

NEW THEATER FOR ROCKFORD, ILL.

Carl Noren, the Seventh Street restaurant man, has just completed arrangements by which he will erect a modern theater on Seventh Street, Rockford, Ill., just north of the Svea Music Hall. The plans call for a one-story building 33 by 121 feet, the superstructure to be built so that another story may be added if necessary. The auditorium will seat 550 persons. The stage will be large enough to warrant the use of vaudeville. It is the intention of Mr. Noren to let the house to either a Chicago or Rockford firm who will run vaudeville and pictures daily. In the new theater four exits will be provided and a first-class ventilating system will be installed. Work will be started on the new building as soon as frost is out of the ground. It will probably be completed by Sept. 1, in time for the opening of the Fall season.

MRS. J. A. DUMSER.

PIRATED PLAY STOPPED

Owners of "Within the Law" Enjoin Two Canadian Companies

In defiance of telegrams of warning to Eugene J. Murphy, manager of the Knickerbocker Stock company, at St. Thomas, Ont., and George O. Philip, manager of the Star Theater, at Berlin, Ont., sent by A. J. Small, of Toronto, these managers prepared to produce a private version of Within the Law. Mr. Small wired at the instance of A. H. Woods, Edgar Selwyn, and Sam S. and Lee Shubert, Inc., whose representative he is. The telegrams, which were dated Feb. 12, plainly stated that the intention constituted piracy of the most flagrant kind and requested immediate withdrawal of the play from the repertoire of the two companies.

As no attention was paid to the communication by the Star Theater management, Mr. Small, through Clement and Clement, solicitors, applied for an injunction restraining the company from producing the play. He received a telegram to the effect that an order had been granted and served on Feb. 19, and which was still in force at last accounts. Meanwhile Mr. Small awaited instructions from Mr. Selwyn as to what action should be taken.

This is the first case of its kind in Canada, and the outcome will be awaited with keen interest by all interested in theatrical affairs.

It is a well-known fact that American playwrights and play owners have absolutely no redress for this vile and reprehensible practice that obtains in the provinces. For the past three years all attempts at stopping it have been of no avail. Efforts to have a copyright law passed in Canada have been futile, and it is said that the reason for its failure is due largely to the fact that the matter is in the hands of the Committee on Agriculture of the Canadian Parliament. Only as recently as week before last the Roma Theater, in that same town of Berlin, announced The Third Degree, to be followed with Paid in Full, both proprietary plays.

It seems to us that an intelligently directed campaign, one that would appeal to the sense of fair play and honesty of the Canadian public, on the part of the men mostly concerned, should achieve desired results.

THE DRAMATIC MIRROR, on more than one occasion, aired the evil. But the proper thing to do is to bring the question to the attention of the people of the provinces and appeal to their sense of justice and decency.

MAUDE PRAISES OUR "HOME"

Mr. Cyril Maude, writing to the London *Era* from New York, says he has just visited the Actors' Home at West Brighton, Staten Island, and found it so very charming a place, with the arrangements so perfect in every way, and the happiness of the old ladies and gentlemen so very evident, that it filled him with jealousy to think that though New York and Paris both possess such places, England has none.

"I know," continues the esteemed president of the Actors' Orphanage, "that there was an attempt at something of the kind many years ago, and that it failed owing, I should imagine, mostly to the dreary choice of locality, and also to bad management. But here to-day I found a lot of delightful old people, in perfect comfort in their old age, in a really beautiful house in charming grounds, who would otherwise be either in the workhouse or eking out a miserable existence in poor lodgings, poorly supported by hardworking relations, who are, perhaps, barely able to support themselves.

"I do hope," Mr. Maude adds, "you may see your way to cause a great movement to be set on foot to do for old English men and women what Americans do for their aged ones. Could it not be done through the Actors' Benevolent Fund? I remember how, many years ago, the idea of the Actors' Orphanage was pooh-poohed and ridiculed. Cannot its present great success spur us all on to a desire to copy our American cousins in this good work?"

CLERICAL SHAVE "BARS" MANAGER

ALTON, ILL., Feb. 24 (*Special*).—Because John W. Hope, manager of the Within the Law company, strongly resembled the Rev. C. Williford Reece, and because the reverend gentleman is trying to make a record of closing the thirst emporiums of Alton, Sundays, it was necessary for Mr. Hope to resort to methods usually employed to cash checks in strange banks, and be identified, and a clean bill of health sworn to by the local theater manager, on Feb. 22. Mr. Hope had a dry throat from counting the proceeds of a successful five-performance run at the Temple Theater, and repaired to a nearby "oasis" and asked for a cold bottle. He was dumfounded to be refused. The man in the white apron informed him that he "couldn't work him on that dodge, and to blow on." There he was with plenty of money, close to the source of supply, in a wet territory, a burning sensation in his thorax, and in plain view of others pouring plenty of extinguishers on similar conflagrations as his own. However, it all came out all right; for when the Temple manager went back Hope bought one, the manager bought one, and the house tried to square itself by setting out several. Hope states that he will stop shaving the upper lip between now and time for his next visit to Alton, so as to prevent a similar inconvenience from his close resemblance to the so-called reformer.

JOHN M. PFEIFFENBERGER.

The PUBLICITY MEN

Harry Davis is in the advance of The New Henrietta.

Jack Toohey is doing the press work in advance of Weber and Fields.

The condition of the streets due to the blizzard and the strike of snow shovelers caused many ash cans to be left out longer than usual. Bill posters were put slow to take advantage. It's an ill wind, &c.

A. W. Batchelder, who was in advance of The Tik Tok Man, is now taking charge of the publicity department of Oliver Morosco in San Francisco. Jay Barnes is on his vacation in the Far East.

Good looking, good natured Wallace Munro has forsaken the dramatic for the operatic field. He is now in advance of Tetrazzini, who, if his prediction is verified, will be at the head of her own company next season.

After an absence from New York for three months, during which time he represented Gaby Deslys on tour, C. P. Goodhue is back at the Winter Garden as general press representative there. He is booked for the Shubert Theater offices. This will be welcome news to this popular publicity man's many friends in town.

Dave Wallace, of the Tully and Rockwell offices, celebrated Washington's birthday by having Guy Bates Post discover his own surname on a $50 bill, identify it as that of his long lost brother, H. H. Post, cashier of a bank at Juneau, Alaska, exchange telegrams with that gentleman, and enjoy a state of felicity for the rest of the day.

Press representatives all over the city rose to the cabled reports of concert grafts like fish to bait. Almost at once H. Percy Heath had them in Sari, where the second act is in a futurist Parisian drawing-room; Eddie Pidgeon had them on his chair [illegible] at the Jardin de Danse; and A. [illegible] Worm simultaneously produced them at the Winter Garden, A Thousand Years Ago and The Midnight Girl.

The management of Kansas City's Gem Stock company, which is headed by Henry Mortimer and Frances Mulligan, publishes an organ for the stimulation of interest in the organization, called the *Thespian*. C. H. McKinney is editor; F. Billings is associate, and Meta Miller is named for special contributions.

Leander Richardson is boosting an innovation in press work. He is advertising a number of successful attractions now playing in New York, so that one may see that The Things That Count is by no means the only one. It is still indicated as one of the successful plays in town, a line that has been remarkably successful in attracting attention—and attendance. The Things That Count has passed its one hundredth performance.

N. T. Granlund decided to try out one of the old standbys of his craft the other day, and accordingly had a woman made up as a rustic, rise from the audience at one of the theaters of his chain, to complain about the scandalous attire of some dining girls. A patrolman of duty was among the onlookers. He pursued her to the scene of the law and she tried to throw him into the stage tank. Of course it got into the papers.

The recent blizzard afforded occasion for studding the snow piles with advertising matter concerning local attractions. There is not much variety in the devices employed for such purposes, the usual thing being two "tack-ups" fastened back to back on a stick which is thrust into the snow. Of course, printing is expensive, and the opportunity doesn't come very often in New York, and doesn't last very long when it arrives, but everybody's doing it, and therefore only a really original or special thing will stand out. One firm—and theatrical—used a large sign reading "Snow for sale," with the message at the bottom. Among the first of the "tack-ups" were Earl, Queen of the Movies, and The Girl of the Film, which has made a valiant fight for life from the publicity end. Omar, the Tentmaker, and A Thousand Years Ago were also represented.

HELEN REDMOND DEAD

Helen Redmond, well known as a comic opera singer and admired for her physical charms a decade ago, died at St. Luke's Hospital, of pneumonia, Feb. 13. Illness seized upon her on Feb. 3 at the home of her sister, Mrs. John Trumann, 461 West 135th Street.

Miss Redmond was the wife of Dr. Frederick J. Kalteyer, of Philadelphia. After her marriage, in 1903, she retired into private life, but returned to the stage in musical plays later on. She first came into notice in The Wizard of the Nile with Fred Daniels. Later on she sang the part of Dolores in Florodora, was seen in Yama, The Merry Widow, and in Joseph Weber's burlesque, The Devil. Of late years she has been heard only in amateur concerts in Philadelphia. She was buried from the home of her brother, Mark Redmond, 811 Edgecombe Avenue, this city.

AARON HOFFMAN WINS CASE

"Senator Murphy" Must Pay Damages for Using Copyrighted Monologue

An injunction was granted to Aaron Hoffman, dramatic writer, by Judge Ray, in the United States District Court for the Northern District of New York, Feb. 13, in an action brought by Hoffman against Sam Le Traunik, a German comedian, using the stage name of "Senator Murphy," and against Jean Bedini, a theatrical manager. Bedini has been producing a play entitled The Mischief Makers, and a feature of the performances was a topical monologue recited by Traunik. It was shown in the action that the Murphy monologue consisted of a collection of gags pirated from thirteen copyrighted monologues written by Aaron Hoffman under the title The German Senator and The German Politician.

Hoffman's monologues were used by the late Cliff Gordon. Through Gordon "Senator Murphy" (Le Traunik) became acquainted with Hoffman's monologues. He attended repeated recitals given by Gordon and, it is claimed, from memory took down the best passages from which he made up a composite of Hoffman's material, which was recited by him in Bedini's show.

In the final decree, which has just been rendered by Judge Ray, it is adjudged that these monologues are the original creations of Aaron Hoffman and that Hoffman has valid copyright in them. An injunction was granted perpetually restraining the reproduction, recital or use of Hoffman's monologues or of any part thereof, or of any abridgment, compilation, arrangement, imitation or version of said monologues. Hoffman is awarded $1,000 damages and $665.78 costs.

This is the first known case where a comic monologue has been protected by the courts, and where both the actor and manager of the attraction have been mulcted in damages. Nathan Burkan was the attorney for plaintiff.

COURTNEIDGE SAILS

English Manager Returns to London After Purchasing Several American Productions

On Monday Robert Courtneidge, owner of the Shaftesbury Theater, London, and well known as an English producer, sailed for abroad following three weeks spent in this country in search of material for the foreign market. During his stay he purchased the English rights to several productions, among them The Queen of the Movies and a song out of The Laughing Husband. He will produce The Queen of the Movies at the Shaftesbury at an early date, with an entire English cast. The Laughing Husband and The Queen of the Movies are both importations originally, so their going does not, as a circumstance, imply a particular interest in strictly American work.

That this country has come to be a very considerable source of supply for the theaters abroad, however, is not to be denied. Mr. Courtneidge is only one of several foreign managers who have been quietly surveying the attractions of our theaters. There were Hugh Ward, representing the Williamson interests in Australia; the manager of the London Hippodrome, the manager of the Palace Music Hall of the same city, and an agent for George Edwardes. All but Mr. Courtneidge and Mr. Ward are still in this country.

Mr. Courtneidge is quoted as saying that America seems to be the one place that is providing really new material for the old countries. American material, both acting and playwriting, being encountered in almost every London theater one enters. Even the music halls of Paris and Berlin have become more or less Americanized. Charles Frohman also remarks that America is rapidly becoming a world center of theatrical activity, observing an indication in the reluctance of native stars to leave the country, their indifference to offers from abroad. Incidentally he comments upon the large number of visiting foreign stars—Cyril Maude, Forbes-Robertson and others.

STAGE NOTES

Flora Crosbie has been given the role of Louise in The Queen of the Movies. She also is understudy to most of the women principals.

Paul Reboux, the French author, is on his way to Haiti to study material for a new play concerning miscegenation. His wife accompanies him.

Frederick Warde, now appearing in A Thousand Years Ago, who made his debut as an author this Fall, has written a new book on Shakespeare, called "An Apostle of Christianity." It will be placed on the market within a very short time.

Following the opening of Too Many Cooks, three London producers cabled for the British rights and George Grossmith applied in person. Manager Brady, however, plans to take the play abroad on his own account.

Miss Zelie Davenport, who has been helping several stock companies in emergency cases recently, has joined the English actor, Tom Terris, to play the leading parts on a Canadian tour. Among other roles she will play Nancy Sykes.

At the matinee on Feb. 28 Laurette Taylor played her five hundredth consecutive performance in Peg o' My Heart at the Cort Theater. In commemoration of the event Mr. Cort and Mr. Morosco made Monday a feature night at the theater, Miss Taylor beginning the sixteenth month of her engagement. Autographed photographs of Miss Taylor were given to each lady present.

Jean E. Salisbury has signed with A. H. Woods for Potash and Perlmutter, opening next season to play Louise Dresser's role.

Wilda Mari Moore has been playing the role of Ethel Chichester for the past week in the Peg o' My Heart company headed by Miss Elsa Ryan, owing to illness in the cast.

James Edwards, who recently closed with Edmund Breese in The Master Mind, is seriously ill at St. Vincent's Hospital in this city.

Alice A. Warwick is just recovering from a severe attack of grippe and tonsilitis, bordering on diphtheria. Miss Warwick is still very weak and but just able to get around.

The one hundred and seventy-fifth performance on Broadway of To-Day was given at the Forty-eighth Street Theater March 3. Edwin Arden and Emily Stevens still head the cast.

Wilbur Braun, a well-known juvenile man, who has been appearing in stock for the past few seasons, is now playing Trampas in the Southern company of The Virginian, headed for New Mexico. The management is Jones and Crane.

R. H. Burnside, for several years stage-manager of the Hippodrome and lately producer of musical plays, has returned from abroad, where he went as personal representative of Charles H. Dillingham.

A performance of A Thousand Years Ago was given March 2 for the benefit of Wellesley College. The chairman of the committee that arranged for the performance was Mrs. Helen Hale Hodge, wife of William T. Hodge.

Sanger and Jordan have just sold all dramatic and acting rights in Jack London's famous story, John Barleycorn, to Robert Campbell, who will proceed at once to have the said story dramatized and will produce the same early next season.

Owing to great floods in the West, there has been much difficulty in the way of road companies filling their dates. A company of Milestones going from San Francisco to Los Angeles, was compelled to go by steamship, abandoning the usual course by rail.

Arthur Row, of The Romance company, en tour, was entertained in Ithaca on Feb. 14 by the Cornell Chapter of his fraternity, Theta Delta Chi. The fraternity men gave a dinner and theater party in Mr. Row's honor. Mr. Row is a graduate of Tufts College.

The children who appeared in the juvenile performance of Grumpy recently at Wallack's Theater, were the guests of Mrs. James Speyer at Billie Burke's farewell matinee at the Lyceum Theater in The Land of Promise last Thursday.

June Congreve is cast for Kubla in the forthcoming production of Pilate's Daughter. She is remembered for her characterisation of the Bohemian emigrant woman in The Bridge, and for some other appearances in Fiske productions. In private life Miss Congreve is the wife of Bartley Cushing, who is staging Pilate's Daughter.

George Grossmith, who recently appeared here in The Girl on the Film, has returned to London. He is interested with Edward Laurillard in the forthcoming English production of Potash and Perlmutter. Mr. Grossmith was recently decorated by the King of Greece with the gold cross of officer of the Order of the Redeemer.

While in Toledo last week, Lee Parvin, business representative of Rachael Marshall's play, The Traffic, invited as guests of the management 150 blind men and women of the city to attend the performance Tuesday evening, Feb. 24. It was the first instance of the kind in Toledo.

The revival of The Girl from Kay's, which the Shuberts will make, will have Sam Bernard in his original role and Gaby Deslys in the part of the Girl from Kay's. Others in the cast are Harry Pilcer, Fritzi Von Busing, Herbert Ayling, Jere McAuliffe, Grafton Williams, Alice Gordon, and Adele Rowland. Edwin T. Emery will stage the production.

The Divorce Question, under the management of Wingfield and Ridings, closed a twenty-six-week season in Lincoln, Neb. The cast included Calvin Rische, Marion Wallace, George Leming, Lou Harrington, Virginia Markham, Adelaide Raine, Tony Stanford, Frank Rockafield, Walter Himen, and J. F. Manley. It will reopen in April for a Spring tour.

Josephine Ross, playing one of the principal parts in the Eastern company of Within the Law and also understudy of Miss Jane Gordon, playing Mary Turner, was suddenly called away to replace Miss Nile, who was taken ill, in the Northern company. She opened in Antigo, Wis., and gave a splendid portrayal of the part. Both manager and press were more than satisfied. She rejoins her company as soon as Miss Nile recovers.

Not all managers are decrying the times and business. Long and Bates report theirs so good with their two Beverly of Graustark companies that they will continue them on tour until June 1. This management has just signed a five years' contract with Dorothy De Ecker, who has made such big success as "Beverly" this season. By Sept. 1 Messrs. Long and Bates will have four companies on the road.

Miss Leona Francis is playing the part of Aunt Matilda in The Old Homestead, owing to the illness of Mrs. Maggie Bryer, and will continue in the role until Mrs. Bryer's recovery. This clever young actress, who has been understudying several of the leading parts in the play, but recently acquitted herself heroically when called on to play Anna Maria Murdock in The Old Homestead when Miss Menows became ill and had to return home. Last season she was with The Chocolate Soldier as understudy and played the part of Nedina successfully several times. Her versatility has attracted considerable notice, and her specialty is to make her impersonations, from a schoolgirl to a toothless old woman, take on the semblance of reality.

COLORED PERFORMER GOES MAD

Eva De Wolf, a member of a colored minstrel troupe, playing at the Lyric Theater, St. Catharines, Canada, Feb. 18-21, suddenly went insane during a performance. She rushed out of the theater and hatless and coatless dashed through the street, crying that she was the victim of robbery. She was finally captured and removed to the police station, where a physician diagnosed her case as insanity. During examination in court, on the following day, she nearly broke up the proceedings with her wild and incoherent cries. She was returned to her home in Pittsburgh under a guard of a member of the company.

WALTER BOWNE MARRIES AGAIN

Walter Bowne, 2d, and Mrs. Adele Taylor Manning, were married in Philadelphia, in the office of Magistrate Glenn Feb. 26. The couple returned to New York the next day.

Mr. Bowne is the divorced husband of Frances Hewitt Bowne, who left with Jordan Lawrence Mott 3d in May, 1912, for Hong Kong, and are now in Tokio. A letter from Frances Hewitt Bowne recently received here, announces that they are about to return to this country, when they hope to be married as soon as Mr. Mott shall have secured a divorce from Mrs. Mott.

GEORGE AND MRS. COHAN SAIL

George M. Cohan and Mrs. Cohan sailed for Europe to-day, on the White Star liner *Olympic*, to be gone six weeks. It is Mr. Cohan's first trip abroad in five years. During his visit in London, which will be brief, Mr. Cohan expects to complete arrangements for the lease of a theater. Primarily the trip is one of pleasure and recreation. Francis X. Hope accompanied Mr. and Mrs. Cohan.

ANNA HELD CLAIMS ESTATE

Anna Held has applied to the court for recovery of the $80,000 estate left by Cherry de St. Maurice, who was murdered in her own resort at Sacramento last July. Sam Raber, a cafe entertainer, was tried for the murder and sentenced to death. Anna Held is said to be the only living relative of Cherry de St. Maurice. She died without leaving a will.

NEW YORK THEATERS

EMPIRE Broadway and 40th Street. Evenings, 8:15; Matinees, Wed. and Sat., 2:15.
CHARLES FROHMAN . . . . . Manager
CHARLES FROHMAN PRESENTS
MAUDE ADAMS
In a comedy only for those who have ever had a mother.
THE LEGEND OF LEONORA
By J. M. Barrie, author of Peter Pan.

GAIETY B'way and 46th St., Evgs. 8:20. Matinees Wednesday and Saturday, 2:20.
Klaw & Erlanger . . . Managers
Henry W. Savage offers
A Comedy of Atmosphere and Action
ALONG CAME RUTH
From the French of Grandmother's Gingerbread.

KNICKERBOCKER Bway. & 38th Street
Evgs. at 8. Mats. Wednesday & Saturday at 2.
Chas. Frohman, Klaw & Erlanger, Managers.
The New Viennese Musical Comedy
THE LAUGHING HUSBAND
Now Running at the New Theatre, London

NEW YORK THEATERS

NEW AMSTERDAM West 42d St. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15.
Klaw & Erlanger, Managers.
KLAW & ERLANGER present
A New Musical Comedy.
The Little Cafe
Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.

GEO. M. COHAN'S Theatre, B'way & 43d St. Phone 382 Bryant.
KLAW & ERLANGER Managers
Evgs., 8:15; Matinees, Wed. and Sat., 2:15
A. H. Woods offers
POTASH & PERLMUTTER
An up-to-date garment, in three pieces, founded on the famous stories from the *Saturday Evening Post*, by Montague Glass.

LIBERTY 42d St., W. of Bway. Evgs., 8:15. Mats., Wed. & Sat., 2:15.
KLAW & ERLANGER, Managers.
Henry W. Savage offers
THE HUNGARIAN OPERETTA SENSATION
SARI
Emerich Kalman's melodic masterpiece
(Der Zigeunerprimas)

ASTOR 45th St. and B'way. Phone 287 Bryant. Mats. Wed. and Sat
COHAN & HARRIS present
Geo. M. Cohan's Mystery Farce
SEVEN KEYS TO BALDPATE
Founded on Earl Derr Biggers's famous novel

HARRIS 42d St. W. of B'way, Evgs. 8:25, Matinees, Thurs. and Sat. 2:20.
A New Farcical Comedy by Guy Bolton
THE RULE OF 3
With an Unusually Strong Cast

H. H. FRAZEE'S LONGACRE 48th St., W. of Broadway Tel., Bryant 23 Evenings, 8:20; Mats., Wed. and Sat., 2:20.
George Scarborough (author of "The Lure" and "At Bay") presents his latest play,
THE LAST RESORT
A Modern Melodrama in Three Parts.
Staged by J. C. Huffman

BELASCO W. 44th Street. Evgs., 8:15 Matinees, Thursday and Saturday, 2:15.
DAVID BELASCO presents
FRANCES STARR
In Henri Bernstein's Play
THE SECRET

CORT THEATRE 48th Street Just East of Broadway
Most Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 46 Evenings, 8:20; Matinees, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents
LAURETTE TAYLOR
in the Comedy of Youth PEG O' MY HEART
By J. HARTLEY MANNERS

ELTINGE W. 42nd St. Evgs. 8:15 Mats. Wed. & Sat. 2:15
A. H. WOODS presents
The Yellow Ticket
a remarkable all star cast with John Mason, John Barrymore, Florence Reed, Emmett Corrigan, Julian L'Estrange, Macey Harlam, Elaine Inescort, and others.

THE CALLBOY

TO ONE WHO SMILED FROM THE STAGE.

This earth ne'er harbored anywhere
A nymph or dryad half so fair,
Nor one so sweetly coy as she
Who smiled to-night at modest me.

Nymphs and dryads, so saith the lore,
Smiled witchingly in days before.
Yet lacked one charm 'twas mine to see—
The gentle grace of modesty.

There have been no few maids, who've smiled
At me betimes, nor been reviled:
But never saw I, I'll confess,
The like of this night's loveliness.

And could she not know—she who smiled—
Henceforth I'll ne'er be reconciled
To e'en such smiles so far apart?
Was she not aiming at a heart?

"What do you admire most," asked the literary editor, "about the works of the late O. Henry?"

"That he never tried to write a play," answered the dramatic critic.

When George Bernard Shaw's delightful comedy, The Philanderer, was first staged at our Little Theater, the man who prepared the newspaper advertisements omitted the word "theater" in published announcements, which accordingly conveyed the impression that the play was by "Little Bernard Shaw." I wot not whether the mighty G. B. S. reads the New York dailies, but I ken the recent interpolation of the word "theater" 'twixt "Little" and "Bernard" in the advs. Maybe something dropped by cable.

Frank Abbott, now managing Miner's People's Theater, down on the classic Bowery, is to have a testimonial on March 22, when the lower East Side will turn out to a man, for Mr. Abbott has popularized himself down there along with the theater. 'Twould be a wonderful bill if all the stars and headliners whom Mr. Abbott has practically discovered were to be in line.

The sagacious dailies forecast the early return to New York of the memorable Cissie Fitzgerald, vowing that she first won our hearts with "a song called 'Cissie Fitzgerald's Wink.'" Unless memory errs much, she did nothing of the sort. That unforgettable wink was a wink, not a song, and its glories burst upon us during a dance in The Gaiety Girl at Daly's Theater back in the early nineties. Miss Fitzgerald was one of the most luminous of George Edwardes's London show girls, and her alluring wink was a thing utterly beyond my feeble powers of description. Byron or Swinburne might have done it some sort of justice. Let us pray that the lady's eyelids may not have forgotten how 'twas done.

Another daily paper's foolery has been the recent almost weekly reference to some previously unknown person as "the original Slave of Fatal Enchantment in Sumurun." I know not who may have originated the part in Europe, but the original in this favored land was Leopoldine Konstantine, at the Casino. 'Tis hard to understand how there could have been so many other "originals" elsewhere, but Europe, of course, is a strange place.

"This immense library of contemporaneous fiction must have cost you a whole lot," remarked the visitor.

"Not a cent," returned the successful playwright. "The authors and publishers of all the best sellers send them to me hot from the press in hope that I may dramatize them."

Before Ian Maclaren came to be an American leading man he was a producing manager. One day a perennially disengaged actor approached him.

"I have heard, sir," this one suggested, "that you wish to engage me."

"Then I trust," said Mr. Maclaren, "that you will contradict the rumor at once."

The man who had been away from New York nearly a year was asked what innovations most impressed him upon his return. "The Vitagraph Theater, the Thirty-eighth and Ninety-eighth Street 'L' Stations, and the white slave business," he replied.

"You can always tell a girl who has graduated from a dramatic school," observes clever Bertha Mann of When Claudia Smiles, "but you cannot tell her much."

A beautiful young actress, now married and retired from the boards, was sent for by a manager a few seasons ago. She hurried to his office.

"Have you ever read 'St. Elmo?'" demanded the manager.

"I have not," she replied.

"We want you to play the lead in the dramatization," he pursued.

"Do I have to read the book?" she asked.

"Not necessarily," he conceded.

"Upon that condition I'll sign," said she. And she survived the season with distinguished success and in blissful ignorance of the actual text of Augusta Evans's interminable novel. Some folk are born lucky.

One estimable feature of a few recent more or less pornographic plays is that they are much shorter than they might have been. Which reminds Maude Leslie of a restaurant diner who complained that the crabs served to him were uncommon small. The waiter admitted that such was the case.

"Moreover," stated the diner, "they are bad, I tell you, very bad!"

"Yassir," admitted the waiter. "Das what makes it good dat dey is small."

Edward Fielding, with Madame Nazimova in Bella Donna, tackled a quick lunch at a small Southern railway restaurant. There was no saucer for his coffee cup and he wanted to know why.

"Well, stranger," was the reply, "when we give a saucer some lowlife drinks out of it, and our swell trade won't stand for that."

THE CALLBOY.

LARRY ANHALT, MANAGER

Leases the Little at Quakertown—To Offer Repertory Co. Headed by Annie Russell

PHILADELPHIA, March 3 (*Special*).—Lawrence J. Anhalt has leased from Mrs. Beulah E. Jay the Little Theater in Philadelphia, which will be under his management beginning March 23. Mr. Anhalt has made an arrangement with Annie Russell to come to the Little Theater during the period of his lease as star and sole director of a repertory company which will make its permanent home in Philadelphia. The organization which will inaugurate its Spring season at the Little Theater will probably be called Annie Russell's Comedy company, and will be financed, managed and artistically directed by the star.

Miss Russell is still on tour at the head of her own company, which she organized last season in New York, where an engagement of nearly three months was played with the old English comedies.

The new management is not as yet prepared to announce its programme of plays. There will be no attempt to appeal exclusively to one class of playgoers. No effort will be made to regenerate the human race, readjust the present economic system, reform social evils, or eliminate private sin, nor, on the other hand, will the new policy appeal to primitive minds. Prime consideration will be given to the popular function of the theater—to entertain; yet the management will always reach out for the notable things of the stage. Miss Russell will offer worthy examples of dramatic literature, both modern and classical.

For high ideals and noteworthy achievement during her long service in the American theater, Miss Russell has held the respect and confidence of a large circle of cultured American theatergoers. In her new work her aim will always be as high.

DARING THEATER ROBBERY

Academy, in Baltimore, Loses Nearly $7,000—Job Like That in Pittsburgh

BALTIMORE, March 2 (*Special*).—The most daring and finished piece of safe robbery ever recorded in the annals of local police records in this city, is the one topic of conversation which is absorbing all Baltimore at this writing. It is without parallel in local police history, not only for its daring, but for the amazing knowledge and foresight displayed by the thieves in planning the coup, and should prove interesting to all theatrical managers throughout this country. To even a casual observer, the Baltimore robbery, following so quickly on the heels of the Pittsburgh affair, at the Pitt Theater, leads one to the conclusion that an expert and well organized band of safe blowers can lay claim to both jobs. The Pittsburgh robbery occurred on the night following Lincoln's Birthday, and that in Baltimore on the night of the 23d, Washington's anniversary. The thieves secured between $6,000 and $7,000 from the Academy's safe—the largest sum it had contained over night for a number of seasons. It included the box-office receipts from the Saturday matinee and night performances of Damaged Goods, the receipts of the Monday matinee and night performance of Julian Eltinge in The Crinoline Girl, together with part of the advance sale for the week and also part of the sale for The Follies.

DECISION REVERSED

Supreme Court Reopens $100,000 Damage Suit Against Columbia Amusement Company

SCHENECTADY, N. Y., Feb. 26 (*Special*).—In the suit of L. Lawrence Weber against the Columbia Amusement Company for $100,000 for breach of contract, the Appellate Division of the Supreme Court of New York has handed down a decision unanimously reversing the action of the lower court in dismissing the suit, which was based on the Mohawk Theater in Schenectady having been cut out from the Eastern wheel. This was in violation of a contract entered into for a term of five years.

After two years of mutually profitable business, during which the Columbia shows regularly played the Mohawk, the Columbia Amusement Company suddenly refused to book any more shows at the Mohawk, claiming that Mr. Weber had violated his understanding with them by sending an attraction to the Van Curler Opera House, an opposition theater in this city.

Mr. Weber then brought suit against the Columbia Amusement Company for $100,000 damages for breach of contract, but the Supreme Court threw out his complaint upon the technicality that it should be brought in the names of Weber and T. W. Dinkins, who is interested in the lease of the theater. The Appellate Division has now reversed all the rulings of the Supreme Court in the case, and Mr. Weber will now have an opportunity to present his case in the lower courts.

The suit will be watched with great interest by theatrical people when it comes to trial. George Edwin Josephs appeared as counsel for Weber.

NAT SAHA.

NEW YORK THEATERS

WILLIAM A. BRADY'S
PLAYHOUSE
48th St., East of B'way. 'Phone 2624 Bryant
Evenings 8:30
Matinees Wednesday and Saturday, 2:30
THE THINGS THAT COUNT

Direction WILLIAM A. BRADY
48th St.
Theatre, Just East of B'way. Phone 178 Bry't
Evenings at 8:30 | Matinees Thursday and Saturday at 2:30
TO-DAY
THE SENSATIONAL DRAMATIC HIT OF THE CENTURY

WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinees Wednesday and Saturday 2:20
THE FAMOUS ENGLISH ACTOR
CYRIL MAUDE
(The Liebler Co., Managers)
in
GRUMPY

LOUISE M. R. BRITTAIN DEAD

Louise M. R. Brittain, who to theatergoers of a generation ago was known as Adelaide Roselle, and who was the first woman of English birth to take out naturalisation papers, died Feb. 26 at the home of her daughter, Mrs. George Wennington, Flushing, L. I., at the age of seventy.

Mrs. Brittain was born in England and made her debut as a seventeen-year-old girl in London. In 1864 she married E. J. Brittain, the son of a prominent English clergyman, who, on account of his family's opposition to the stage adopted the name of Harley Merry, and came with him to America in 1869, where he afterward won much renown as a scenic artist.

Mrs. Brittain became a member of Mrs. Conway's Theater, in Brooklyn, and was afterward leading woman with Edwin Booth, John McCullough, and William H. Crane. She has been an invalid for the past three years.

In addition to her daughter, Mrs. Brittain leaves a son, Frederick Brittain, who is scenic artist at the Empire Theater in Brooklyn, and twelve grandchildren.

POLI SPRINGFIELD THEATER BURNED

SPRINGFIELD, MASS., March 1 (*Special*).—In a fire starting under the stage about 4 o'clock Sunday morning, Poli's old theater, at the corner of Dwight and Worthington streets, was totally destroyed. The loss to the owner, George Whitney; the lessee, S. Z. Poli, and the store tenants is about $200,000. The house was built some sixteen years ago. It was then called the Auditorium, and was devoted to miscellaneous attractions. Later on it was renamed the Grand and played burlesque. Mr. Poli leased it in 1904, and naming it Poli's theater, practically rebuilt it, playing vaudeville and Summer stock. After the opening of Poli's new Palace Theater, last December, the old house, so as to avoid confusion, was again renamed as the Park and devoted to motion pictures and vaudeville. An interesting feature of the fire was that the big banners, announcing that Poli's exclusive films of the Hartford railroad station fire would be shown on Monday, were the last things to be consumed. The structure will not be rebuilt as a theater.

EDWIN DWIGHT.

ACTORS' EQUITY ASSOCIATION

At the last meeing of the Council, held in the association's rooms, suite 608, Longacre Building, New York city, the following members were present: Mr. Francis Wilson, presiding; Messrs. John Cope, E. J. Connelly, Grant Stewart, Edwin Arden, Thomas Wise, Edward Ellis, Arthur Byron, Frank Reicher, Jefferson De Angelis, William Sampson, Albert Bruning, and Howard Kyle.

New members elected:

Gertrude Rivers Allison	Arthur J. Price
Stella Archer	Dettinar H. Poppen
Thornton J. Baston	Edna Porter
Curtis Benton	Jessie Ralph
Kenyon Bishop	Willis Reed
Cecil J. Bowser	Earle Ritchie
Marion Bradbury	Roland Rushton
Richard Bubler	Frank Shannon
John J. Burke	Clarence A. Sterling
Margaret Greene	George M. Vail
Hilda Hollstrom	W. C. Van Brunt
Edwin Holland	John Van Arse
Edward Lehay	Bert Walter
Aline McDermott	Blanche Walsh
Helen MacKellar	Edward Langford
B. D. MacLean	Arthur Wellesley
Frances Nelson	Lewis Edward
John J. Pierson	Louise Drosser.

It was resolved that the contract as revised, to equitably meet certain necessary conditions pointed out by managers with whom the Council had conferred, shall be submitted for final ratification at the regular meeting of March 9, and that all members of the Council shall be so notified.

The secretary was unanimously instructed to write Mr. Holbrook Blinn that the Council extends its deep sympathy to him and his wife in the loss of their home by fire.

Every week matters are submitted for adjustment, and the association's unprecedented success therein has already more than justified its existence

By Order of the Council,
BRUCE MCRAE,
Corresponding Secretary.

VIRTUE IN VACCINATION

NIAGARA FALLS, N. Y. (*Special*).—Though the smallpox situation in this city has improved very much in the past few weeks, only vaccinated persons are allowed to enter the theaters. Instead of "Have your tickets ready," the cry now is, "Bare your arm."

NEW YORK THEATERS

HIPPODROME
Sixth Ave., 43d-44th Sts. Evenings, 8. Daily Matinee at 2. Best Seats $1.
AMERICA
NOW ALL NEW CIRCUS ACTS

WINTER GARDEN Broadway & 50th St.
Phone 9220 Columbus. Evenings, 8:15.
Matinees, Tuesday, Thursday and Saturday, 2:15.
THE WHIRL OF THE WORLD

44TH STREET THEATRE
Low Fields Theatre, 44th W. of B'way
Just W. of B'way. 'Phone Bryant 7364
Evgs. 8:15. Mats. Wed. and Sat. 2:15
The Midnight Girl
With GEORGE MACFARLANE

SHUBERT Thea., 44th W. of B'way
'Phone Bryant 6346
Evgs., 8:15. Mats., Wed. and Sat., 2:15
A THOUSAND YEARS AGO
HENRY E. DIXEY as Cocoanuts, The Most Successful Role of His Entire Career.
Greater Than Adonis.

CASINO Broadway and 39th Street. Phone, 3846 Greeley.
Evgs., 8:15. Matinees, Wed. and Sat., 2:15.
HIGH JINKS
With STELLA MAYHEW and TOM LEWIS

Phone 3194 Bryant COMEDY 41st St., E. of B'way Evenings, 8:15
Matinees, Tuesday, Thursday and Saturday
KITTY MACKAY
The Comedy Success of the Season
By Catherine Chisholm Cushing

39th St. Theatre near B'way. Phone 413 Bryant. Evgs. 8:15. Mats. Wed. & Sat. 2:15.
The New American Comedy
Too Many Cooks
By (and with) FRANK CRAVEN

MAXINE ELLIOTT'S Thea., 39th near B'way
Phone 1476 Bryant. Evenings, 8:30.
Matinees, Wednesday and Saturday 2:30.
A Drama of the Present by Edith Ellis
HELP WANTED

LYRIC 42d St., West of B'way. Phone 3216 Bryant. Evgs., 8:15.
Matinees, Wednesday and Saturday, 2:15
BLANCHE RING
Supported by HARRY CONOR in
WHEN CLAUDIA SMILES

Booth Theatre 45th St., W. of B'way Tel. Bryant 6360.
Evenings, 8:15. Matinees, Thurs. and Sat., 2:15.
GUY BATES POST
in OMAR The Tentmaker
by Richard Walton Tully

NEWS OF STOCK PLAYS AND PLAYERS

DENVER STOCK ACTIVE

Manager Woodward Plans Long Stock Season at Denham Theater

DENVER, Feb. 28 (*Special*).—Director-Manager O. D. Woodward, of the Denham Theater, announces extensive plans for a stock season of five years, covering fifty-two weeks a year, during which larger and more elaborate productions will be staged and every effort expended to make Denver the home of one of the best stock organizations in the country. The Denham under the management of Mr. Woodward has been highly successful, its policy of giving the public "what it wants at any cost" having proved a winning one. The present company will remain practically intact. A new building will be erected in the rear to give greater stage room and a place to build and store scenery.

Mr. Woodward is in receipt of a letter from Sidney Rosenfeld, in New York, asking if he may come to Denver with a new play for initial production by the Denham's Stock company. O. T. O.

LOLA DOWNIN MARRIES

Lola Downin, late leading woman of the Poli Stock company at Worcester, Mass., was married in New York Feb. 24 to Staunton Bloodgood Peck, a well-known Chicago business man and prominent in social and club circles in that city.

Miss Downin will retire from the stage, though in a comparatively few seasons she has risen to the position of one of the best-known leading women in stock. In addition to engagements with stock companies in Cleveland, Springfield, Worcester, Portland, Me., and Waterbury, Miss Downin has appeared on tour in The Gamblers and Little Women. Her engagement in Worcester was especially successful, having played forty-three consecutive weeks. Mr. Peck is the vice-president of the Link-Belt Company of New York, Chicago, and Philadelphia. He is a member of the University clubs of New York and Chicago, and Union League, South Shore, and Midlothian country clubs of Chicago.

ALBEE CO. ENGAGES SYDNEY SHIELDS

PROVIDENCE (*Special*).—Sydney Shields has been engaged as leading woman by the Albee Stock company for the approaching Spring and Summer season. Miss Shields recently appeared in the support of Willis P. Sweetnam in Henry W. Savage's production of Old Reliable, in which she scored a personal triumph. After seeing her in this play Manager Lovenberg, of the Albee company, secured an option on her services. Miss Shields has had considerable stock experience, having supported among others such well-known players as William Farnum and Tully Marshall. She is at present the leading woman of the Orpheum Players at Reading, Pa.

CALSMITH CO. AT ATLANTIC CITY

ATLANTIC CITY, March 2 (*Special*).—Manager Callahan, of the Calsmith Players, has taken a lease on the Savoy Theater, where he will present his company during the Lenten season. This arrangement necessarily terminated the long engagement of this excellent organization at the Grand Theater at Reading, Pa., Feb. 28. The Man from Mexico was the closing attraction.

HARRY B. WEAND.

TIM MURPHY WITH BAINBRIDGE CO.

Tim Murphy is the latest star to appear with the Bainbridge Players at the Shubert Theater, Minneapolis, in accordance with their star stock system inaugurated in January. Mr. Murphy appeared in his original success of Hoyt's A Texas Steer week ending Feb. 28.

H. EDMUND RUSH AT JOPLIN

H. Edmund Rush, well known in Chicago and other Western stock circles, as a manager, producer and actor, has accepted an engagement as leading man of the Star Theater Stock company at Joplin, Mo.

Lillian Gardner has joined the company as leading woman.

GEORGE ALISON IN "THE MIDDLEMAN"

George Alison added to his many Brooklyn admirers by his recent powerful performance of Cyrus Blenkarn in The Middleman. Not for some time have the plays at the Crescent given him so fine a chance for strongly emotional work, and he made the most of it.

WALTER RICHARDSON AT READING

Walter Richardson is the new leading man of the Orpheum Players at Reading, Pa., succeeding Robert Hyman. Mr. Richardson opened his engagement March 2 in Hawthorne of the U. S. A.

NEW PLAYERS WITH BAYLIES-HICKS

Stanley DeWolf has been engaged as leading man of the Baylies-Hicks Players, now playing a successful season of stock under the direction of William H. Barwald at the Bijou Theater, Fall River, Mass. Mr. De Wolf made his first appearance Feb. 23 in The Forbidden Marriage.

Flo Picton also made her first appearance with the company in the same production.

DREW STOCK COMPANY IN FIRE

WEBSTER, MASS. (*Special*).—Fire in the Bradley Theater Building did $50,000 damage the afternoon of Feb. 24, when five stores and the theater were burned out and flooded by water. The William Drew Stock company of New York were playing The Spendthrift before an audience of 1,200 at the time of the fire. A panic was narrowly averted.

Bangs, N. Y.

GODFREY MATTHEWS.

Godfrey Matthews, the leading man of the Poli Stock company at Waterbury, Conn., is one of our best-known and most popular stock actors. He began his stage career in Portland, Ore., playing many varied roles. Los Angeles, San Francisco, Sacramento, and Denver became then in succession the scenes of his endeavors. In all of these cities he played leading roles for periods of from one to two years. At Sacramento he made such a success of the title-role of Pierre of the Plains that the play ran three weeks to capacity audiences and attracted so much attention from managers that he was besieged with offers. Deciding to try his fortunes in the East, Mr. Matthews was immediately engaged by Charles Frohman to be featured in The Thief on tour, after which he appeared in The Shepherd King. At the end of a season in this play he toured to the Coast in Ben-Hur. He was then engaged to play leading roles at the Columbia Theater, Washington, D. C., and later at Youngstown, O. It was in the latter city that his exceptional ability and personality so attracted the attention of the management at Waterbury that he was engaged to play leading roles for the Winter season. That he has been eminently successful is proven by the ovation he receives each week from the New England city's theatergoers.

MARY YOUNG RETURNS TO CASTLE SQ.

Mary Young, who, until her recent engagement in "Believe Me, Xantippe, was leading woman for John Craig at the Castle Square Theater, Boston, returned to the popular stock organization March 2, making her reappearance as the Girl in The Girl of the Golden West. Miss Young is the wife of Mr. Craig.

HUNTINGTON AT INDIANAPOLIS

Wright Huntington, the popular actor-manager of the Huntington Players, at the Shubert Theater, St. Paul, together with L. N. Scott, also of St. Paul, will install a first-class stock company at English's Opera House, Indianapolis, on or about April 1.

JESSIE BONSTELLE AT NORTHAMPTON

NORTHAMPTON, MASS. (*Special*).—Jessie Bonstelle, one of the managers of the Municipal Theater, made her first professional appearance in Northampton week of Feb. 23, in the role of Glad in the Northampton Players' production of The Dawn of a Tomorrow.

MARY K. BREWSTER.

PETERSBURG STOCK CLOSES

PETERSBURG, VA. (*Special*).—Owing to bad business, the William Jones Players, who have been playing an indefinite engagement in this city, have closed their season.

H. J. O'NEIL.

STOCK IN BROOKLYN

The Lost Trail was offered at Keith's Crescent Theater Feb. 23-28. Leah Winslow, George Alison, Joseph Eggenton, and M. J. Briggs were assigned to the principal roles.

Louise Carter found a congenial part in the title-role of What Happened to Mary, which was offered by the MacCurdy Players at the Gotham Theater. As Captain Jogifer, Mr. MacCurdy found a role much to his liking. Leah Peck made her first appearance at the Gotham as ingenue, as did Frank De Camp as director.

A splendid revival of East Lynne was offered to patrons of the Greenpoint Theater. Nora Shelby was effective in the dual role. Alfred Swenson, Frances Williams, Charles Wilson, and Bessie Warren essayed important parts.

Noel Travers was seen at his best in the title-role of Checkers, last week's attraction at the Grand Opera House. Dan Bagnall as Push Miller attracted unusual attention, while Irene Douglas, Phyllis Gilmore, Pearl Ford, James Harris, William Elliot, and George Carleton were seen to advantage.

Members of Reilly's Stock company, playing at Payton's Theater, were seen in a revival of A Wife's Secret. Miss Florence Pinkney was seen in the principal part.

J. LEROY DRUG.

POYNTER CO. IN NEW PLAY

Stock Company Produces "Heart of a Child," by Zelda Sears

BIRMINGHAM, Feb. 28 (*Special*).—The Beulah Poynter Stock company presented, for the first time on any stage, Feb. 23, The Heart of a Child, a dramatization by Zelda Sears of Frank Danby's novel of the same name. Special scenery was painted for the play, and as it may later make a metropolitan bow considerable interest was manifested in it. The cast:

Johnny Deone	Arthur LaRue
Mrs. Deone	Frances Younge
Sally Snape	Beulah Poynter
Danlie Feeny	Mark Smith
Lady Dorothea Latham	Edith Chase
Mlle. Violette	Emilie Lossing
Lord Kidderminster	Bernard J. MacOwen
Mr. Perry	Edward Longman
Lady Fortive	Bessie Carette
Joe Aarons	Egbert Munroe
Elfrida Mainwaring	Anna Reader
Bill	Cyphers Weaver
Lord Fortive	Blenzi Bresee
Francois	Frank Lavene

The action centers upon the love of an English lord for an orphan girl of the slums, whom he has met after she has been injured in an automobile accident to which he was a witness.

The play is not, in its present form, a strong one. There are some good comedy lines in it, but these bear evidence at times of being forced in. Though the story is fairly interesting, and though one instinctively gets into immediate sympathy with the little orphan cripple (who is no longer a cripple after the first act), dramatic situations and gripping climaxes must be developed if the play is to be carried beyond mediocrity.

JAMES EDWIN DEDMAN.

STOCK IN NEW YORK

ACADEMY OF MUSIC.—For the third time in its history as a stock house the Academy of Music has been obliged to repeat its weekly bill. The House of Bondage received such support from the past week's audiences that the play is being repeated twice a day throughout this week. Rumor has been afloat that the management will continue the play till March, when Joseph Byron Totten's play, The Girl Who Went Wrong, will have its premiere production.

PROSPECT.—Monday the stock company presented Our Wives, with Edna Archer Crawford as the leading woman, taking Mae Desmond's place at a very short notice. Next week, The Test.

METROPOLIS.—This house opened this week with Charlotte Temple to big business, with Mae Desmond, a great favorite with the patrons of this house, playing the leading role.

CECIL SPOONER.—Cecil Spooner and her associates are presenting The Escape this week. The players are all well suited to the parts and capacity audiences are the rule.

WADSWORTH.—Mrs. Wiggs of the Cabbage Patch is being played by the popular players at the Wadsworth. Guy Harrington, Miss Rittenhouse, Jerome Renner, and Arthur Bell appeared to excellent advantage. The play was well mounted. March 9, The Rosary.

GRAHAME PLAYERS AT JERSEY CITY

The Grahame Players began a Spring season of stock at the Academy of Music, Jersey City, Feb. 23, to immense audiences, with A Desperate Chance as the offering. The roster of the company includes Richard Ross, James Young, J. Emmett Driscoll, Henry Kean, E. H. Willard, Alfred Williams, Paul White, Hayes Greenwalt, Ed. Brown, Eugenie Campbell, Ida May Baggs, Alice Johnson, and little Violet De Beccari.

NEW FEATURE AT KANSAS CITY

The management of the Auditorium Stock company, Kansas City, has inaugurated an innovation known as "Old Favorite Weeks," in which a successful play of years ago will be presented. This feature will be take place every four or five weeks.

STOCK NOTES

Miss Josephine La Croix has completed a fifteen weeks' engagement as ingenue with the Poli Stock company at Worcester, Mass., and is going to Fort Wayne for a few weeks' rest.

Misses Billie Gi Boin and Christie Gaspar have joined the Academy Players, Halifax, N. S., making their first appearance week of Feb. 23.

Among Sanger and Jordan's latest stock releases are The Ghost Breaker, The Younger Generation, One Woman's Life, and The Conspiracy.

The Allen Players' Stock company closed a successful eight weeks' engagement at the Majestic Theater, Moose Jaw, Sask., Feb. 14.

The Chester Wallace Players at Bradford, Pa., were seen to excellent advantage week of Feb. 23 in The Third Degree. Chester Wallace, Willard Robertson, Phil Heege, An-

drew McKnight, Luella Arnold, and Vivian Laidlaw contributed praiseworthy portrayals of the leading roles.

Miss Eleanor Cleveland, of the Eleanor Cleveland Stock company of Bridgeport, Conn., suffered considerable bodily injury in a coasting accident near her home at Watertown, Mass. Losing control upon the hard icy surface of the steep incline, the sled she was riding upon hit an obstruction, projecting Miss Cleveland over the rough ground for a considerable distance, tearing her clothing to shreds and ripping the soles off both shoes. Although severely bruised and bleeding profusely, the plucky little woman insisted upon walking to her home near by unaided.

Harold Clairmont is at liberty, having returned from Wilmington, Del., where he has been playing leads.

Mae Desmond, who was booked to go to Worcester, Mass., has returned to the Metropolis Theater after a few weeks at the Prospect.

Miss La Journee has been signed to play Papita in Madame Sherry over the Poli Circuit, opening March 9. Emmay Alton will play Lulu.

Ramsey Wallace will return to New Haven, Conn., to play leads with Poli for the Summer season. Alice Lovell Taylor will play opposite him.

Dorothy Gwynette has signed to play leading roles at Northampton next season.

Adeline O'Connor appeared in Facing the Music at Far Rockaway last week. Her singing and dancing pleased her many admirers. Miss O'Connor is soon to be featured in a new piece by Pauline Phelps.

Joseph Byron Totten's The Girl Who Went Wrong will receive its premiere production at the Academy of Music March 9.

The Castle Square company at Boston is now known as the Craig Players.

WHO WILL ANSWER THIS?

EN ROUTE, Feb. 19, 1914.

Readers of THE MIRROR: I have been a reader of THE MIRROR for years, and as I believe it the best professional paper published, I want to ask a question through its columns. A word of explanation first. Two sober, nice appearing people served years of apprenticeship with one-night and stock companies in the West. Four years ago, being young and ambitious, they decided to venture into "the Big City," New York.

Each in turn secured engagements, one in the city; but refusing to separate, because they know the cost of separation in the business, they were unable to secure joint engagements. The best agents in New York city found work for them, but nothing joint. In despair, and before their funds gave out, they accepted an engagement with traveling stock, remained under the same management four years.

Now, why are two good people, who are able to prove their ability to hold better engagements, not able to secure the same in New York city? Must they be forever doomed to remain in obscure road shows? Is it because they prefer to live good, clean lives, their hearts centered in their ambition to succeed together, or because they do not offer to pay for an engagement? Is that the Why? Are there other worthy couples who have the same trouble? Why is it all?

I ask because we are on the homeward stretch of another season, financially successful and a happy one, but our determination is still as strong to prove our worthiness for better engagements.

This time I would ask the readers of THE MIRROR, Why? Perhaps some kind person who knows the answer will tell why the Eastern stock managers do not want capable, reliable married people in their employ.

Yes, we have used THE MIRROR and other dramatic papers for our "At Liberty" cards and otherwise, but still the Why? No, not "stars" nor "leads."

AMBITIOUS.

QUAKERTOWN LIKES ORPHEUM STOCK

The new Orpheum Players Stock company, now under the direct management of B. F. Keith in their new home at the Chestnut Street Opera House, Philadelphia, have taken a new lease of life. It is evident that the new blood injected into this popular organization by Manager Ralph Renaud has been a wise move. The character of the plays produced is also a decided improvement, and as a result they are doing a very nice business.

Adelaide Keim, the leading woman, who in private life is Mrs. Allan Murmane, will shortly retire from the company to prepare for an interesting family event. In the short time that she has been with a local organization she has shown herself to be a finished actress.

The Orpheum Players' new leading man, Burton Churchill, has already become a matinee idol. His varied career, which included journalism, law and political stump speaking before he found his sphere in the school of drama, has developed many sides to his character, all of which help him for his stock parts. Mr. Churchill's acting with Faversham has probably made him more adapted to tragic roles, but he has displayed his versatility in more happy parts.

Genevieve Cliff and Lynne Overman are particularly well cast in juvenile parts, and George Barbier, a long-time favorite with Orpheum patrons in character roles, proves himself a splendid actor. The company also includes such well-known artists as Helen Reimer, Allan Murmane, Ina Brooks, and Ralph Remley. This aggregation of stars, aided by that splendid master of stagecraft, Harry Andrews, has placed the Orpheum Players in the foremost rank of stock companies in America. J. SOLIS-COHEN, JR.

Matzene Studio, Chicago

BESS SANKEY,
Appearing in "The Traffic."

Bess Sankey, the leading woman in The Traffic, which is touring the Middle West, is one of the youngest of the many successful actresses recently developed in California. Oliver Morosco, it seems, fixed the new vogue for youth and beauty on the stage when he said that the American playgoing public admires the freshness, the spontaneity and the comeliness of talented young players to the charms of the more famous stars. "And youth must have its way," smiles Mr. Morosco, one of the most successful and foresighted producers of to-day. Miss Sankey is only twenty-three, a Californian, born and raised on her father's ranch near San Francisco. A daring rider, a capital singer, and bred in the free outdoor life of the Pacific Coast, she displayed the "acting ability" when a school-girl. The time came when it was necessary to earn her own living, and the great moving picture studios of the Coast offered her the first attractive opportunity. Her daring in the saddle, her gracile pose and gesture, her lustrous, large eyes, and her sympathetic and expressive face quickly gained for her the leading part in many of the picture dramas. For a long time her daring feats in the saddle, hair-raising leaps from cliffs into the sea, and flights on horseback as pursued by Indians, road-agents or "the villain" in the favorite film-plays of the picture houses, were familiar delights to the patrons of motion pictures. But she got no artistic satisfaction out of these rude, if stirring, experiences in "acting." A splendid voice, an emotional ability of great scope and truth, and the desire for sustained expression in character, brought her naturally and with enthusiasm to the legitimate acting stage. As Agnes Berton, the sad, self-sacrificing heroine of The Traffic, Miss Sankey has made the biggest success of a career that has but brilliantly dawned.

ED. REDMOND CO. IN NEW THEATER

SACRAMENTO, CAL., March 2 (*Special*).—The Ed Redmond Stock company, with Niobe as the attraction, closed its season at the Grand Theater, after having played seventy-seven consecutive weeks. To-night they will open at the Theater Diepenbrock, where greater stage facilities and larger seating capacity will give them opportunities for greater productions. The opening bill is Soldiers of Fortune. The company remains intact and includes Ed Redmond, Marie Stanton, R. Paul Harvey, Hugh Metcalfe, Lester Virden, Roscoe Kains, Bert Chapman, Beth Taylor, and Marie Connelly, with Harry J. Leland as stage director.

NEW STOCK CO. FOR PHILADELPHIA

PHILADELPHIA, March 2 (*Special*).—General Manager M. W. Taylor, of the J. Fred Zimmerman theaters, has announced that the Emily Smiley Players will begin a season of stock at the Liberty Theater March 9. Emily Smiley will be the leading woman and Maurice Stanford will be stage director. The Liberty has been showing pictures.

"MIRROR" FAVORITE IN FALL RIVER

That THE MIRROR is the favorite dramatic paper of the stock players is confirmed by a letter which we have received from Mr. W. F. Gee, our Fall River correspondent, in which he says "THE MIRROR is the most popular theatrical paper with the members of the two stock companies playing here, in addition to enjoying a large sale from the theatergoing public."

MAYER STOCK CLOSES

The Mayer Stock company, under the management of Louis B. Mayer, closed its season at the Orpheum Theater, Haverhill, Mass., on Feb. 28, in The Woman in the Case.

RALPH STUART CLOSES

Ralph Stuart closed his successful stock season at the Lyceum Theater, Port Arthur, Canada, Feb. 28, using The Rosary as his farewell attraction.

THE BAKER PLAYERS

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TWO

LEADING MEN

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Mr. LOUIS LEON HALL LEADS

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Must be strong company playing high class bills

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MARRIED

Flora Valeska Conrad, actress, and Harold L. Reed, musical director, both members of the same company, were married at Bath, Me., Jan. 4. The bride is a Providence girl.

Robert Campbell was married to Lillian Lee Anderson at New Orleans, La., on Nov. 19, 1913.

Miss Liana De Grato and James F. Meaney, both of Berlin, N. H., were recently married. Mr. Meaney is a well-known advance man, who met his bride while representing William A. Brady's Over Night. Mrs. Meaney is the daughter of a Berlin local theater proprietor and manager.

Fernanda Myro and Jay Klink, members of Thurston's company, which played at the Lyceum Theater, Indianapolis, at the time, were married, Jan. 27, at the Hotel Washington, in that city. The bride is eighteen and the groom twenty-two.

Harry J. Pate and Barbara W. Gerst, members of the Osman company, which has been playing in Youngstown, O., for several months, were united in marriage by Rev. Fraser, of St. John's Episcopal Church. The bride is a chorus girl, pretty and attractive; the groom is an excellent singer and his songs are always the feature of the bill. A banquet was held, by "Miss Host" Handle and Wife, for the couple and company, who are guests at the hotel. Flowers were presented to them as a remembrance of the Osman family.

The young couple are Southerners, the bride coming from Birmingham, Ala., and her husband from Burlington, N. C.

Lola Downin, leading woman of the Poli Players, of Worcester, Mass., and Staunton B. Peck, vice-president and secretary of the Link Belt Company, of Chicago, were married in Chicago, Feb. 24. Mrs. Peck has permanently retired from the stage and will make her future home at the Peck residence, 6006 Drexel Boulevard, Chicago. She gave a farewell banquet to members of the company, with which she was associated, at the Hotel Pleasant, Worcester, before leaving there.

Arthur Wellesley Dangan, only son and heir of Earl Cowley and direct descendant of the Duke of Wellington, and May Picard, both members in the chorus of The Girl on the Film company, which closed at the Forty-fourth Street Theater, Feb. 21, were married in St. Patrick's Cathedral, New York, Feb. 23.

A progressive Agency, recently established. Hundreds of the best Musical, Dramatic and Stock players frequent our offices daily.

ACTORS' CHURCH ALLIANCE

Walter Bentley Causes Senate to Withdraw Sunday Measure

ACTORS' CHURCH ALLIANCE HEADQUARTERS,
LINCOLN SQUARE THEATRE BUILDING.

Last Wednesday the National Secretary, Rev. Walter E. Bentley, visited Albany to protest in the name of the Alliance against the passage of the Wende-Crane bill, which would legalize Sunday performances in the State of New York. Opposition to Sunday labor, particularly when it is unremunerated, has, from the beginning, been one of the chief objects in the work of the Alliance. The hearing was held before the Senate Committee on Codes, and the protest against the measure was so pronounced that Senator Wende decided to withdraw the bill, for which action he was thanked by Mr. Bentley and the representatives of the N. Y. Sabbath Committee, who were present in opposition to the proposed measure.

On Sunday evening, Feb. 22, the New York Chapter held its monthly service at Ascension Memorial Episcopal Church, West Forty-third Street near Eighth Avenue. The Rev. John Floyd Steen, rector and chaplain, conducted the service, assisted by Rev. Canon Cornall and the Rev. Walter E. Bentley. The Rev. Henry T. Scudder, M. A., preached on "Good Resolutions," and showed their value in the development of character. A special musical programme was arranged by the choirmaster, Christopher O'Hare, consisting of selections from Gounod and Mozart. Miss Agnes T. Hardin rendered Spohr's "How Lovely are the Dwellings" with fine effect.

At the close of the service a meeting was held with the Rev. Dr. Scudder in the chair, to take action upon the proposed Wende-Crane bill and a unanimous motion was passed directing the secretary to attend the hearing and oppose the bill on the ground not only of the violation of the sanctity of the Lord's day, but because it would deprive the actor of his day of rest, and compel him to give seven days' work for six days' pay.

The regular monthly meeting of the Board of Directors of the New York Chapter and of the National Council will be held at the headquarters, suite 409 Lincoln Square Theater building, to-morrow (Thursday) evening, March 5, at 8 P.M. All the officers are expected to be present. A social gathering will be held at the same place on Thursday, March 12, from 8 to 10 P.M., when a programme will be offered and refreshments served.

WALTER E. BENTLEY, Secretary.

"AUCTION PINOCHLE"

Director Frawley Joins Manager Morosco in Los Angeles to Witness Premiere

T. Daniel Frawley, general stage director of the Oliver Morosco productions, left this city last week for Los Angeles to join Mr. Morosco prior to the presentation of Auction Pinochle, the play with music which Edward Paulton has adapted to the American stage from Adolph Philipp's big German hit which was produced at his own theater in East Fifty-seventh Street and which ran for over 200 nights. Philipp adapted the story from the French vaudeville, Une Partie de Cartes, by Paul Hervé. It is in three acts, with music by Jean Briquet and Adolph Philipp. The American production will follow Rita's Romance, a musical comedy by Leo Ditrichstein and Silvio Hein, now running in Los Angeles.

Following a brief Spring engagement in the West, Mr. Morosco has arranged to bring Auction Pinochle into New York for an early run.

PHYLLIS NEILSON-TERRY

Niece of Ellen Terry Secured for America on Long Contract by Charles Frohman

Through his London manager Charles Frohman last week completed a long-term contract for the engagement of Phyllis Neilson-Terry, daughter of Julia Neilson and Fred Terry and niece of Ellen Terry, to come under his management, first in England and later in America.

Miss Neilson-Terry lately completed a repertoire season as leading woman to Sir Beerbohm Tree at His Majesty's Theater, where she appeared in the entire cycle of Shakespearean comedies, and later in the comedies of Goldsmith and Sheridan. Her present ambition is to tour America in the old English comedies. This is one of the plans Charles Frohman now has under consideration.

The parents of the young actress, Julia Neilson and Fred Terry, appeared in New York two years ago in Henry of Navarre and The Scarlet Pimpernel.

MANAGERIAL CHANGES AT DOVER

DOVER, N. H. (*Special*).—Colonel Charles M. Coreon has retired from the management of the City Opera House, which will be under the management of Charles H. King in future.

Michael J. White, manager of the Orpheum Theater, will retire from the management March 1, having been appointed postmaster for that city by President Wilson, to take effect March 15. George D. Barrett will conduct the house in the future.

FRANK H. KEENAN.

A FLAG INCIDENT

American Chorus Girls Resent Prima Donna's Slight of Stars and Stripes

Toronto experienced a mild sensation, which might easily have resulted in international complications, when, on the night of Feb. 18, the American flag, in the hands of the fascinating young Englishwoman, Miss José Collins, refused to behave and act in sweet concordance with the Union Jack.

It is now so recorded in the Dominion archives that a scene was enacted upon the stage of the Princess Theater, when an American flag in the hands of one José Collins, prima donna assoluta of the Ziegfeld Follies of 1914, reluctantly refused to perform its constitutional functions (whether from design or otherwise, not stated) in harmonious unison with the Union Jack, and proudly wave its furled glories to the wafted property breezes. Whereupon one Kate, a "leading" chorus lady of Yankee proclivities, indignantly hissed at the prima donna, whom she suspected of crumbling the starry banner with one hand, while giving the beloved Union Jack, which she held in the other, full scope to unfold its criss-crossed beauty. Be that as it may, the American ensign would not perform. Now did the aforesaid prima donna resent the unseemly and illy-timed patriotic impulse on the part of the tactless offender and then and there—after the fall of the curtain, on the act, of course—declare to the manager—one Rosenbaum—"that girl is fired on the spot, or I go!"

"All right, she's fired!" from the trembling manager, under his breath.

"If Kate is fired we quit!" from twenty other American female throats.

"*A votre plaisir!*" declared the now distracted manager. What else could he say or do, confronted as he was by a prima donna facing him with the flush of irate indignation on her otherwise lovely countenance?

Wherefore, when the curtain again lifted, where there had previously been seen sixty symmetrical limbs, there now were only eighteen. And in this disrupted state the performance proceeded until the final curtain, much to the regret, not to say profound sorrow, of a number of elderly gentlemen in the front benches, who were mostly conspicuous for the absence of hirsute adornment, and whose follicles had ceased, like our starry banner, on that dreadful night, to further perform their constitutional functions.

Albeit, on the following morning, after sleep, nature's sweet restorer, had performed *his* function, and rest had softened the discordance of the preceding night, Miss Collins relented and pleaded with the manager for the reinstatement of the rebellious Yankee girls (evidently not unmindful of a certain justness of their cause); and on the evening of that day the curtain rose on restored amicable relations, with all hands present, and, over all, at the appointed moment Stars and Stripes and Union Jack intertwining their inspiring colors in happy comity.

A serious diplomatic contretemps had, happily, been avoided.

MISS CARLISLE SAILS

To Return Next Autumn to Play Leads in Charles Klein's Play, "The Money Makers"

Alexandra Carlisle, who was brought from London to create the role of Mrs. Oliver in John Cort's production of Anne Crawford Flexner's comedy, The Marriage Game, sailed for Liverpool on Saturday aboard the *Carmania*. She will remain at her home in England until August, when she will return to create the leading role in Charles Klein's new play, The Money Makers. This production will be made about Sept. 1.

PUPILS' RECITAL

Pupils of Theodora Ursula Irvine gave an interesting recital at the studio in Carnegie Hall Sunday afternoon, Feb. 15, assisted by Frank Bibb, pianist, and Ira Cunningham, baritone. The programme was as follows:

Drinking Song from Hamlet ... Ira Cunningham
The Mallet's Masterpiece ..... Hazel Ogden
Sketches in Dialect ..... Jane Savage
Etudes—MacDowell ..... Frank Bibb
Kisa-Getami ..... Sara Kahn
Mrs. Malaprop ..... Ruth Cumming
Scene from "The Sins of the Father."
Jane Houston

One of Miss Irvine's most promising pupils on the stage is Jane Houston, who played Cleo, the beautiful octoroon, in Thomas Dixon's play, The Sins of the Father, in the Fall tour of that company, and is now playing Sadie in Within the Law and understudying Katherine Tower as Mary Turner at the Royal Theater, New York, this week. Ruth Cumming has made a special study of character parts, and gave a delightful impersonation of the inimitable Malaprop. Hazel Ogden has been touring with a male quartette, giving successful recitals of her own.

Jane Savage made an excellent impression with her dialect sketches, and Mrs. Kahn, Miss Irvine's new discovery, proved herself to have the true Russian temperament. One of Miss Irvine's best known pupils is Alice Brady, who has played this season in The Family Cupboard and in The Things that Count. Mona Morgan has been with The Whip since the opening of the company, and Lucy Cotton is still playing Meg in the Southern company of Little Women.

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PUTNAM GRISWOLD DEAD

Putnam Griswold, the famous American basso, died Feb. 26 at Miss Alston's Sanitarium, West Sixty-first Street, this city, from complications after being operated on for appendicitis by Dr. Robert H. Wylie, Feb. 10. For several days signs of improvement manifested themselves, when, of a sudden, a relapse set in and death came quickly.

Mr. Griswold was last heard at the regular Sunday night concert at the Metropolitan Opera House, Feb. 8, and was to have sung the Wanderer in Siegfried on the following Tuesday night. Medical examination revealed that his appendix had burst previous to the operation and his system had absorbed septic poison. For the last two weeks Dr. Wylie had been in daily consultation with Drs. Clarence Blake, William Mayer, and Brewer.

Putnam Griswold was easily the foremost among the younger American bassos, and his death is a lamentable loss to the grand opera stage. He was born in Minneapolis thirty-eight years ago. He had entered upon a commercial career when he discovered that he had a voice. At twenty-two he took up the study of music. In London he studied with Albert Randegger and in Paris with Jacques Bouhy. He went to Germany, where he became well-known in the lesser opera houses and enjoyed the reputation of an excellent singer of Wagnerian roles. Returning to America, he joined the forces of Colonel Henry W. Savage, appearing in the English production of Parsifal. He returned to Germany to become the principal basso at the Royal Opera in Munich and afterward in Berlin. Nov. 28, 1911, he made his debut at the Metropolitan Opera House as Hagen in Götterdaemmerung, since which time he has been one of the principal bassos of the company, singing such roles as the Landgraf in Tannhaeuser, Pogner in Die Meistersinger, King Mark in Lohengrin, Wotan, Der Wanderer, Hagen, and the Speaker in The Magic Flute. He was also a member of the Covent Garden company in London, and was frequently heard in oratorios. Mr. Putnam was a great favorite in Berlin and had been twice decorated by the Kaiser.

"BLINDNESS OF VIRTUE" CLOSES

KNOXVILLE, TENN. (*Special*).—The William Morris production of The Blindness of Virtue, by Cosmo Hamilton, sent out two weeks' notice on Feb. 16, and closed at the end of that time. Poor business is given as the reason. It aroused much interest over the country because of the unusualness of its theme, and because it rallied into a considerable success after many unfavorable notices upon its initial presentation in this country.

CHARLES E. KRUTCH.

FRANK ROSE WILL DIRECT PAGEANT

Frank Oakes Rose sailed Saturday for Tampa and St. Petersburg, Fla., where he is appointed director of the annual De Soto celebration, March 24-28. Mr. Rose's selection for the supervision and direction of this event is due to his great success in staging The Landing of Columbus, with the caravels presented by Spain to this country, at the Columbian Exposition in Chicago in 1893. Mrs. Laura Rose accompanied her husband and will assist him in the ballet features, in which special field she is most expert.

JULIUS SECOLO IN ACCIDENT

MILWAUKEE, WIS. (*Special*).—Julius Secolo, who had been engaged to succeed H. Percy Meldon on Feb. 23 as director of the Shubert Theater Stock company in this city, fell and broke his arm last week, preventing him from beginning his contract.

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NEW THEATERS

Rochester is promised another new theater. George E. Simpson, manager of the Hippodrome Theater, is said to be the head of a corporation which will launch the new venture. It is to stand on the corner of East Avenue and Chestnut Street, and when completed will be the largest picture house in the city.

FROM PHILADELPHIA

"Doctor" Has Premiere-Play Attacks Medical Profession.
Big Advance Sale for Forbes-Robertson's Farewell Visit.
National Convention of Drama League to be Held Here in April.

PHILADELPHIA, March 3 (*Special*).—Although the Lenten season has begun, a $10,000 advance sale took place the first day tickets were put on sale for Forbes-Robertson's farewell appearances at the Lyric. It is evident that at one theater business is still very good.

Louis Nethersole, with Doris Keane in Romance, which opened this week at the Adelphi, called at THE MIRROR'S Philadelphia office and reported that while on tour he found business much better than he was led to believe it would be. Romance is here for an indefinite stay.

There were several changes of bills this week. Julian Eltinge in his new vehicle for 1914, The Crinoline Girl, opened at the Garrick, and in spite of the Lenten week the houses were very encouraging.

The Little Theater had its first anniversary and is producing a play attacking the medical profession, called The Doctor. It is said that this play was stopped in Paris and it is billed as some shocker. Unfortunately in the advance publicity work some great opportunities to stir up the physicians were missed and instead, a rather weak anonymous circular was sent broadcast among the doctors. If, while the play stays at the Little Theater efficient publicity work is done, the attraction would draw very well, as Philadelphia is unquestionably the leading medical city in the country.

The Forrest, where Oh, Oh, Delphine is playing, has felt the Lenten season pretty strongly. Frank Nirdlinger reports, however, that business for The Poor Little Rich Girl at the New Broad is very satisfactory.

A great thing for dramatic circles in Philadelphia is the fact that next month the Drama League will have its national convention here. The officers of the local branch, headed by President Henry La Barry Jayne, is arranging an excellent programme, and the meeting should be replete with interesting discussions.

All arrangements have been made for the gigantic production of The Whip, which will open at the Met next Saturday night following the closing of opera. J. SOLIS COHEN, JR.

FROM BOSTON

Grace George's New Play Well Acted, But Piece is Only Fair.
Unnamed Play at Castle Sq. an Amusing, Swift-Moving Farce.
Wilbur Theater to Open March 23.
Singer Stops Theatrical Panic.

BOSTON, March 3 (*Special*).—Grace George appeared, last week, at the Shubert in a new play, Jim's Marriage, by Forrest Halsey and Olive Porter. The cast:

Bushrod Ellerby ..... Howard Estabrook
Thornton Ellerby ..... Clinton Preston
Tom Fosdick ..... Rex McDougall
Bill Jackson ..... Edward Mannery
Oss ..... Forrest Seabury
Jemima Manson ..... Grace George
Catherine Lawton ..... Beverly Sitgreaves
Angelica Ellerby ..... Josephine Lovett
Mrs. Ellerby ..... Maud Hosford
Dorothea Fosdick ..... Jean Shelby
Bridget ..... Camilla Crume

The play tells a rather conventional story of a wealthy girl married for her money by an otherwise irreproachable son of one of "the best families." After doing this to save from blackmail a scapegrace young brother, it takes him all of three acts to win over his young wife, who has discovered his object in marrying her. The play is hardly worthy of the talents of Grace George, who plays the wife with admirable simplicity and womanliness. Beverly Sitgreaves is almost wasted as a smart young divorcee, too small a part for her. Howard Estabrook was natural and manly, while Josephine Lovett, Maud Hosford and Clinton Preston played the other important parts well. The play, though excellently acted, is only fair. This week, Gaby Deslys. Next week the Gilbert and Sullivan operas.

The unnamed play at the Castle Square proved surprisingly good—a swift, amusing farce, with the interest well sustained and with some novel scenes. The story concerns a young husband, who takes his wife with him on a business trip, and—thanks to traces of newly killed ducks in their apartment and the fertile imagination of a meddling neighbor—is suspected of wife murder. A pompous detective with great faith in circumstantial evidence and a new-fangled dictagraph furnish most of the fun. Noel Campbell Springer wrote the play, which is entitled to a longer lease of life than the single week at the Castle. Walter Walker and Mabel Colcord have fat parts, and make the most of them. Donald Meek, Doris Olsson, William Carleton, Augusta Gill and the others uphold the deservedly high reputation of Mr. Craig's company in farce playing. For once in stage history an author has written into a play a real reporter. Roy Clemens plays him.

With last night's (March 2) half-dozen openings, Boston is harboring a really remarkable group of attractions. At the Park is Fanny's First Play, assuredly one of the rarest treats of the season; at the Colonial, Fine Feathers, with its cast including Robert Edeson, Wilton Lackaye, Florence Rockwell, Rose Coghlan, Max Figman, and Lydia Dickson; at the Hollis, Billie Burke in The Land of Promise; Cort, Margaret Anglin in Shakespeare; Majestic, Within the Law; Plymouth, Under Cover; to say nothing of Raymond Hitchcock at the Tremont and Mary Young's return to the Castle in The Darling of the Gods; while at the Boston, Way Down East.

Margaret Anglin has abandoned her plan to give her Antony and Cleopatra, which promised to be the most interesting revival in her repertory. It has not been played here for thirty years. The reason given is the impossibility to find a man to play Antony to Miss Anglin's satisfaction.

The new Wilbur Theater, which could put in a claim to be the most beautiful building in Boston, will probably be opened March 23, when Within the Law will move over from the Majestic.

On Washington's Birthday records for a single day's attendance were broken at the Majestic, the Plymouth and the Tremont.

Feb. 27 the Boston Press Club had as guests a number of people from the companies in town. Raymond Hitchcock gave The Income Tax, Richard Carle told stories, Donald Meek told The Lifesaver's Story, Saranoff, the violinist from Joseph Santley's company, played, and Mr. Santley and Ruth Randall danced.

Pedro de Cordoba, who was at liberty by the disbanding of William Faversham's company, has joined Miss Anglin, appearing for the first time with her at the Cort last night. He will take the place of Ian Maclaren.

For the first time in the history of the Opera House, Romeo and Juliet will be sung there tomorrow night by Alice Nielsen, Muratore, and Marcoux. Weingartner and Madame Mercel-Weingartner have returned to the Opera for about six weeks.

Billy Day, a nineteen-year-old singer, by his presence of mind quieted an audience at Loew's South End Theater the other night, when someone yelled "Fire." Day walked to the footlights when the rush was about to begin and held the attention of the audience long enough to permit the restoration of quiet.

George Cohan was in town last week looking over The Beauty Shop.

FORREST ISLAND.

FROM WASHINGTON

"Daddy Long Legs"—A Triumph For Producer and His New Star.
A Big Sale Greets Warfield.
James K. Hackett at Columbia.
Return of "Bunty" Welcomed.
Poli Co. Scores In New Play.

WASHINGTON, March 3 (*Special*).—The production of Daddy Long Legs at the National Theater, the past week, was a veritable triumph for Henry Miller, its producer, and his new star, Ruth Chatterton. The Jean Webster story, well dramatised and excellently staged, envelops her delightful personality in exquisite form. She is assisted by a most capable company. Large audiences attended the entertaining and interesting play throughout the week.

The current week is destined to be another big repeater of substantial business, judging from the very large advance sale that covers David Warfield's engagement in The Auctioneer.

Mrs. Fiske, at the Columbia Theater, presented a revival of Mrs. Bumpstead-Leigh, and was sincerely and cordially greeted by large and fashionable gatherings. Mrs. Fiske, as usual, is surrounded by a most capable and intelligent company. The current week's offering is James K. Hackett in A Grain of Dust.

Patrons of the Belasco during the current week welcome in goodly numbers the return of Bunty Pulls the Strings, which again has Molly Pearson in the title role, and nearly all of the original company. At this house, Fanny's First Play, during the past week, met with the strongest appreciation. The attendance was excellent and notable in character.

In the Governor's Boss, the Poli Stock company scored, during the past week, a distinct success. Under the direction of Edwin H. Curtis, the players appeared to excellent advantage. Frances Neilson, Gertrude Bondhill, Richard Buhler, John M. Kline, Stanley James, and W. D. Corbett scored individual hits. The production was given an elaborate mounting, with scenes of New York State's capital.

Notable musical events of the near past were the appearance, Feb. 22, of Jan Kubelik, in a programme of supreme excellence, at the National Theater, and the appearance of the Philadelphia Orchestra, Tuesday afternoon, with Mischa Elman as soloist.

Keith's presents another big programme, with Marie McFarland and Mary McFarland, sisters and grand opera stars, in selections from the best from standard operas; Minnie Dupree and company in The Man in Front, by Alfred Sutro; Kate Elinore and Sam Williams and Marshall P. Wilder as features.

Robie's Beauty Show, in the two-act musical burlesque, Oh! Oh! Josephine, is a big success, this week, at the Gayety.

JOHN T. WARDE.

FROM BALTIMORE

Forbes-Robertson Honored.
Chicago Opera Co. Closes.
"Crinoline Girl"—A Big Hit.
"Nearly Married" Pleases.
"Follies"—A Drawing Card.
"The Doll Girl" Next Week.

BALTIMORE, March 3 (*Special*).—Two widely varying forms of dramatic entertainment drew tremendous crowds to the box-office of both Ford's and the Academy during the past week. Forbes-Robertson played his farewell Baltimore engagement at Ford's. At the conclusion of his engagement, on Saturday evening, the distinguished actor spoke very feelingly of the cordial reception tendered him, and voiced his deep affection for the American public, which has proved so loyal in their support.

The remarkable popularity of Julian Eltinge was again evidenced by the enormous crowds which poured into the Academy during the engagement just closed. His new vehicle, The Crinoline Girl, is a "terrific hit." It is a clever melodramatic mystery farce, punctuated with four songs, none of which possess the charm or spring of the title piece of The Fascinating Widow.

The chief aim of the play, naturally, is the exploitation of the star's feminine impersonations, which it manages most successfully. Those who liked Mr. Eltinge in The Fascinating Widow will not be in the least disappointed with The Crinoline Girl. His supporting company is, however, not nearly so clever as was that in his former play.

The long-awaited engagement of the Follies was opened at the Academy on Monday night to a house in which standing room was the only thing available. The company in this season's revue is one of the best seen here since the original 1907 Revue. An added interest is the fact that it offers us our first glimpse of Jose Collins. Miss Collins possesses a voice of splendid quality.

She easily carried off the first honors of the evening, and her prestige in Baltimore is firmly established. Frank Tinney, Leon Errol, Elizabeth Brice and Nat Wills were each accorded a warm welcome.

Week March 9, Carle and Williams in The Doll Girl.

Nearly Married opened an engagement at Ford's on Monday night, and was received with enthusiasm by press and public. It is one of the most amusing pieces that we have seen in a couple of years. To miss Nearly Married is to miss a most enjoyable evening of pure fun. It is the original company seen in New York, and each player scores a decided triumph in their respective role. Week March 9, Little Miss Brown.

The production of Paid In Full, by the Poli organization, last week, proved interesting, though it is not to be hailed as a triumph, due to the uneven balance of the cast. The male members of the company—notably Messrs. Forde, Byron, and Gordon—gave convincing and earnest performances. Miss Huff has the role of Emma Brooks, but she failed to prove convincing, and in the more tense scenes of the play she was seldom able to create the suspense and sympathy which the role naturally evokes. Mr. Byron as the captain furnished the best performance, and the best thing he has accomplished since the season opened. Harrison Forde, the popular matinee idol, sacrificed the splendid role of Joe Brooks to Roy Gordon.

The Jewels of the Madonna was given by the Chicago Opera company for its farewell performance. It proved a happy selection, as Carolina White, a great favorite here, sang its chief role. The opera was sung to the largest and most enthusiastic audience of the season. Miss White's voice displayed great volume, and her tones showed an amazing amount of warmth and color.

Forbes-Robertson was the guest of honor at an elaborate luncheon, tendered him by the University Club, on Tuesday afternoon. He was also entertained by the exclusive Maryland Club, and other various prominent clubs of the city invited him to partake of their hospitality.

I. BARTON KUHNS.

FROM PARIS

New Play by Brieux, "Le Bourgeois aux Champs."
Critics Well Pleased.
"Madame," New Comedy, Scores.
"Baby Mine" Still the Vogue.
One Hundredth Performance.

Le Bourgeois aux Champs, the new play by Eugene Brieux, was favorably received by the Parisian critics and public when it made its bow Jan 12 at the Odeon Theater.

Any new play by the author of Blanchette, La Femme Seule, and Damaged Goods, etc., is always awaited with great interest by all true playgoers. He is one of the last who still believe that the stage is a pulpit, and if at times we disagree with him, he is at least sincerely moved by a desire to aid humanity, and he generally works in a good cause. It is unfortunate that he is not a better playwright. Although I may agree with his thesis, when I hear his indifferent dialogue, I find it impossible to believe a word he says.

The present work is more of a satirical comedy than a problem play. Oddly enough, in the principal character, M. Brieux seems to have unwittingly drawn a caricature of himself. Cocatrix is a rich bourgeois with ideas for the welfare of the people. He buys a chateau with the intention of starting a model farm, but the experiment which he fondly hoped would revolutionise the world, proves a failure. When he refuses to pay the customary drinks to his laborers, on the ground that it is poison, he promptly earns their enmity. Every action which he performs for their good is regarded with distrust; they revolt against the philanthropist, just as the Count, a country gentleman, prophesied they would. Cocatrix is in despair. He begs them to tell him the cause of their opposition, but they are confused in their explanations. They hate the man from the town, whom they despise. M. Brieux shows this strongly. He seems to foresee a time when the peasants will spoil their crops rather than be "done" by the cities. Cocatrix's family, once so united, is becoming separated. His daughter Fernande seeks in vain to win the heart of the Count's son. In the last, act Cocatrix has drifted into politics, but his loyalty to his ideas are against him. He seeks to prove his Socialistic principles by calling Victor, the young chauffeur who has served time but who is honest at heart, and whom he received with open arms in the first act. Before the Count and the peasants he vows that Victor is his equal and that he respects him as such. Victor, who has fallen in love with Fernande, promptly proposes to her, and she falls into his arms. Cocatrix is furious, but is forced to swallow his pride and accept the situation. Renouncing his dreams of philanthropy, he flings open the window and harangues the crowd, using all the lies and artifices he so lately condemned in other politicians, because he sees it is the only language the people can understand.

This subject, that might well have formed the foundation of a strong dramatic play, has been agreeably worked out as a comedy. The characters, notably Cocatrix, who is really a thorough bourgeois, are well drawn.

The Odeon company played with its usual excellence, although I do not think Monsieur Vilbert was quite the man for the part of Cocatrix, whom he makes a sort of Monsieur Jourdain. A more dramatic actor would have given the play a deeper meaning. Madames Peguet and Andree Mery were all that could be desired as his wife and daughter; and Berry, Chambreuil and d'Ipes were quite as good as Victor, the Count and a peasant. Monsieur d'Ipes, it is rumored, will enter the Comedie Francaise shortly.

Clemence Dupre d'Imonville, the wife of a rich Parisian, has become interested in her daughter, Chouquette's professor, Monsieur Lastie, who has written plays, and Clemence takes him under her wing to Paris, where, under the pseudonym of Pierre Verets, he soon becomes famous. Edouard, Clemence's husband, suffers the newcomer to be installed in his home; the servants go to him for orders, and Edouard is neglected. Verets, who has fallen in love with the leading lady in his new play, sees himself that the situation has become untenable, and that the platonic and literary friendship between Verets and Clemence is dangerous for both. He explains all this to her, and Clemence, to allay fears for the happiness of her father and mother, helps him to leave the house. Sometime later, Clemence hears, at a soiree, of his marriage with the actress, and faints away at the news. She decides to leave celebrities alone in future, and peace descends once more upon the remarked family.

Edmond Rostand, who is suffering from prolonged fatigue, has been unable to put the finishing touches to his new play, La Derniere Nuit de Don Juan. It will, therefore, not appear before next Fall, when Bernhardt will revive La Princesse Lointaine.

Baby Mine, with Max Dearly as Jimmy, will soon reach its hundredth representation. It is still drawing crowded houses.

At the Gymnase Theater, Guitry is starring in the Five Men of Frankfort while rehearsing Petard, Henri Lavedan's new play.

T. DE ANGELIS.

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RECORD OF PERFORMANCES

Attractions, Native and Foreign, Seen at New York Playhouses Since January 1

When one considers that there are now playing forty-six legitimate attractions, some of which are displaying the S. R. O. sign nightly, and that thirty-three new productions have been made since Jan. 1, with only five of these out-and-out failures, it is not difficult to see that prosperity and a spirit of optimism are manifesting themselves after a period of financial distress. So many reasons have been given for the pecuniary disasters of the last two theatrical seasons that one is never at a loss for an argument to present. The chief causes recorded have been the dancing craze, the popularity of the motion pictures and the automobile, the tariff and currency legislation, and the sluggish monetary conditions that have affected all branches of business.

Along with the tendency toward prosperity is noted the tendency toward the clean and wholesome play. The drama of hectic sex discussion and white slavery has apparently had its run, and in its place has come the play of optimism and wholesomeness. And we are glad to note that the experienced playwright has been most in evidence in this welcome change. A tabulation of the new productions since New Year's shows ten dramas, seven comedies, six musical plays, five playlets, two melodramas, two tragedies and one farce. Among this number but few comparatively new playwrights are represented. Catherine Chisholm Cushing, with her Kitty MacKay, is comparatively new, so are Guy Bolton with his Rule of Three, and Jack Lait with his Help Wanted. Perhaps the newest playwright of the list is J. O. Francis, whose first work—Change—was recently presented by the Welsh Players.

Native authors far outnumber the foreign, which is a hopeful and significant sign. In the American column there are, among others, Young Wisdom, A Thousand Years Ago, A Little Water on the Side, The Yellow Ticket, The Whirl of the World, Omar the Tentmaker, The Midnight Girl, Along Came Ruth, Help Wanted, The Rule of Three, and Kitty MacKay, while in the foreign list appear The Legend of Leonora, Grumpy, The Dear Fool, Eliza Comes to Stay, The Laughing Husband, and Change. Hands joined across the sea to put together Sari and The Queen of the Movies, while the only adaptation of foreign material by a native playwright was Maria Rosa, with Wallace Gilpatrick as the adapter. He performed a similar task for Marta of the Lowlands.

But one dramatization is numbered in the list, The House of Bondage, which, as the last of the so-called white slave plays, was unsuccessful.

Of the current list, two were classical revivals, which served to bring William Faversham and his splendid company to town for an all too brief engagement. Mr. Faversham received a genuine ovation from press and public for his magnificent productions of Othello and Julius Caesar.

Within the Law has finally left New York, after a remarkable run of over 600 performances. It has, however, a worthy rival for a performance record in Peg o' My Heart, who continues on her merry way with the 500th mark reached. Potash and Perlmutter, with 231 performances, and Seven Keys to Baldpate with nearly 200, are survivals of the early season. Neither shows signs at present of losing the public's interest. Adele had a successful run of 200 performances. Among the other productions made prior to Jan. 1, which prospered after that date, or are continuing to prosper are To-day, Grumpy, The Misleading Lady, At Bay, Madam President, High Jinks, The Things That Count, Prunella, The Little Cafe, and The Strange Woman. J. Forbes-Robertson closed his New York season after a most successful engagement of 142 performances.

The following reasonably accurate record to March 1 contains not only the productions made since Jan. 1, but also those produced last year which closed after New Year's or are still running:

Sept. 11, 1912—Within the Law (Eltinge, West End, and Manhattan), 603 times.

Dec. 20, 1912—Peg o' My Heart (Cort), 500 times. Still running.

Aug. 16, 1913—Potash and Perlmutter (Cohan), 231 times. Still running.

Aug. 28—Adele (Longacre and Harris), 200 times.

Aug. 30—America (Hippodrome), 312 times. Still running.

Sept. 8—Sweethearts (New Amsterdam and Liberty), 158 times.

Sept. 15—Madam President (Garrick), 129 times.

Sept. 22—Seven Keys to Baldpate (Astor), 191 times. Still running.

Oct. 2—J. Forbes-Robertson in repertoire (Shubert and Manhattan), 142 times.

(r) Hamlet, 82 times.
(r) Mice and Men, 18 times.
(r) The Light That Failed, 21 times.
(r) Passing of the Third Floor Back, 16 times.
(r) Merchant of Venice, 14 times.
(r) Othello, 7 times.
Sacrament of Judas, 16 times.
Omar and Cleopatra, 19 times.
Potpourri of above plays at final performances.

Oct. 6—To-day (Forty-eighth Street), 171 times. Still running.

Oct. 7—At Bay (Thirty-ninth Street), 130 times.

Oct. 9—The Black Mask (Princess), 118 times.

Oct. 9—En Deshabille (Princess), 118 times.

Oct. 9—The Bride (Princess), 118 times.

Oct. 27—Prunella (Little and Booth), 113 times.

Nov. 10—The Little Cafe (New Amsterdam), 132 times. Still running.

Nov. 10—General John Regan (Hudson and Harris), 74 times.

Nov. 11—Madcap Duchess (Globe), 66 times.

Nov. 17—The Strange Woman (Lyceum and Gaiety), 88 times.

Nov. 24—Grumpy (Wallack's), 117 times. Still running.

Nov. 25—The Misleading Lady (Fulton), 116 times. Still running.

Dec. 5—Hari-Kari (Princess), 53 times.

Dec. 5—Russia (Princess), 53 times.

Dec. 8—The Things That Count (Maxine Elliott's and Playhouse), 102 times. Still running.

Dec. 10—High Jinks (Lyric and Casino), 97 times. Still running.

Dec. 22—The New Henrietta (Knickerbocker), 49 times.

Dec. 23—The Secret (Belasco), 80 times. Still running.

Dec. 24—We Are Seven (Maxine Elliott's), 23 times.

Dec. 25—Land of Promise (Lyceum), 73 times.

Dec. 30—The Philanderer (Little), 74 times. Still running.

Dec. 29—Iole (Longacre), 25 times.

Dec. 29—Girl on the Film (Forty-fourth Street), 66 times.

Jan. 5, 1914—Young Wisdom (Criterion and Gaiety), 57 times.

Jan. 5—Legend of Leonora (Empire), 66 times. Still running.

Jan. 6—Little Water on the Side (Hudson), 65 times.

Jan. 6—Thousand Years Ago (Shubert), 65 times. Still running.

Jan. 7—Kitty Mackay (Comedy), 63 times. Still running.

Jan. 7—Eliza Comes to Stay (Garrick), 13 times.

Jan. 10—Whirl of the World (Winter Garden), 65 times. Still running.

Jan. 12—Queen of the Movies (Globe), 58 times. Still running.

Jan. 13—Sari (Liberty), 57 times. Still running.

Jan. 13—Omar, the Tentmaker (Lyric and Booth), 56 times. Still running.

Jan. 14—Don't Weaken (Maxine Elliott's), 5 times.

Jan. 5—Primrose and Dockstader's Minstrels (Bronx and Grand Opera Houses), 16 times.

Jan. 19—House of Bondage (Longacre), 8 times.

Jan. 19—Maria Rosa (Thirty-ninth Street and Longacre), 50 times.

Jan. 20—The Yellow Ticket (Eltinge), 49 times. Still running.

Jan. 20—The Deadlock (Maxine Elliott's and West End), 24 times.

Jan. 26—Heap Game Watch (Lyceum), 1 matinee.

Jan. 26—The Dear Fool (Garrick), 25 times.

Jan. 27—Change (Booth), 15 times.

Jan. 28—Zabern (Adolph Philipp), 34 times. Still running.

Jan. 31—The Fountain (Princess), 35 times. Still running.

Jan. 31—It Can Be Done (Princess), 35 times. Still running.

Jan. 31—The Neglected Lady (Princess), 35 times. Still running.

Jan. 31—The Kiss in the Dark (Princess), 35 times. Still running.

Jan. 31—The Hard Man (Princess), 35 times. Still running.

Feb. 2—Shameen Dhu (Grand Opera House), 34 times.

Feb. 2—Laughing Husband (Knickerbocker), 34 times. Still running.

Feb. 2—When Claudia Smiles (Thirty-ninth Street and Lyric), 34 times. Still running.

Feb. 9—William Faversham in repertoire, 17 times.

(r) Othello, 13 times.
(r) Julius Caesar, 4 times.

Feb. 11—Help Wanted (Maxine Elliott's), 23 times. Still running.

Feb. 16—Rule of Three (Harris), 17 times. Still running.

Feb. 23—Midnight Girl (Forty-fourth Street), 9 times. Still running.

Feb. 23—Along Came Ruth (Gaiety), 8 times. Still running.

Feb. 25—Too Many Cooks (Thirty-ninth Street), 4 times. Still running.

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NEW CO. OF "SEPTEMBER MORN"

Arthur Gillespie, sole author of September Morn, which was produced by Rowland and Clifford, has received a telegram from the managers requesting him to pick a cast immediately for a new company to tour in the same piece. The present Chicago company will remain at the La Salle Theater. There are to be four September Morn companies next season.

SIXTH ACADEMY MATINEE

At the sixth matinee of the season to be given by the American Academy of Dramatic Arts, in the Empire Theater, Thursday afternoon, March 5, the following one-act plays, all new to this country, by well-known English authors, will be presented: The Chenerys, by Gladys Unger; Jinny, by Githa Sowerby; Womenkind, by Wilfrid Wilson Gibson, and The Two Bold Knights, by Chester Bailey Fernald.

CANADA FOR THE ENGLISH

Hitherto, writes the American correspondent of the London *Era*, Canada has depended almost entirely for its theatrical fare upon the theaters and circuits of the United States. The British-Canadian Theater Organization Company has been started with the object of altering this state of things, and Mr. Carl F. Leyel, who is at the head of it, intends to send out companies of English actors, who, by the co-operation of the Canadian Pacific Railway, will be able to travel from Halifax to Vancouver and undertake a tour of forty weeks without a break. Mr. Leyel has begun by arranging tours for Mr. Martin Harvey and Mr. Laurence Irving.

DEFIES MAYOR; LOSES LICENSE

ELGIN, ILL., Feb. 28 (*Special*).—The city commissioners of Waukegan in special session, Feb. 25, revoked the license of the Majestic Theater because its manager, Colonel W. A. Thompson, a former Chicago theater manager, defied the mayor and threatened to present the alleged obscene play, The Traffic, when ordered otherwise. He hired a hall in North Chicago, two miles distant, and produced the play there. Colonel Thompson threatens to sue the city for $10,000 damages. The police hereafter are to censor all local theaters.

MRS. J. A. DUNNE.

MARIE LLOYD AND DILLON MARRY

Marie Lloyd and Jockey Bernard Dillon, her manager, were married in Portland, Ore., Feb. 19, the British Consul there acting as best man. Greater difficulties than those that confronted his bride met Dillon in his attempt to cross the border, but Washington approved his application. In Vancouver Dillon was forced to sign papers that he would be married within a week, in order to obviate the objection to his return to this country. Miss Lloyd is under $4,000 bonds while in this country.

POPULAR MANAGERS

For the past ten years Mr. Matthews has been manager of the Academy of Music in Charleston, S. C., having been appointed to the position in succession to Charles T.

Gallup, Poughkeepsie

CHARLES R. MATTHEWS,
Manager of Academy of Music, Charleston, S. C.

Keogh by Major Will T. Keogh and having been reappointed when Albert Weis acquired the property. Mr. Matthews's continuous connection with this theater covers a period of more than twenty-five years. He began as one of the programme boys. It has been his stedfast policy to comply, so far as practicable, with the likes and whims of his patrons, and he has introduced reforms that experience showed to be desirable. Since his appointment as manager he has introduced a number of improvements that have proved their worth. Charles Matthews is easily the most popular theatrical manager in Charleston. He is popular with the theatergoing public as well as with visiting managers, and has consistently striven to play square in all his dealings, not so much as a matter of business policy, as because he is that sort of a man. A native of Charleston, reared in Charleston, he understands Charleston people and takes pains to study strangers who come to his house. Through the years the business of the Academy of Music has held up, and it stays the leading theater in Charleston.

CALGARY

Pantages Builds New Theaters in Canadian Northwest

The concert of the Calgary Symphony Orchestra at the Sherman Grand Feb. 16 was a very enjoyable event. The Calgary Amateur Operatic Society gave their annual performance in the same theater Feb. 17, 18. That their work was good is shown by the fact that the local papers and theater management suggest a return engagement. Mrs. H. H. Sharples, Miss Gertrude Moody, and Messrs. H. M. Smythe, J. B. B. Hill, A. D. Worth, and Miss Helen Robertson are deserving of especial praise for their clever performance.

Orpheum vaudeville had Olga Nethersole as headliner Feb. 19-21.

A good bill of Pantages vaudeville was shown at the Empire Feb. 16-21, with Captain Jack's Polar Bears as the headline act.

S. and C. vaudeville played its final engagement at the Lyric Feb. 16-21 to good business.

Madame Cornelia Rider-Possart, pianist, was the assisting artist at the Symphony Orchestra Concert. She is a splendid artiste, and her playing was thoroughly enjoyed. Madame Rider-Possart also gave a delightful recital Jan. 21.

The new Pantages Theater here is to cost about $250,000. Mr. Pantages is also going to start work immediately on new houses in Regina, Moose Jaw, and Saskatoon. Messrs. Sherman and Kyle, it is understood, being interested in these ventures.

GEORGE FORBES.

LONDON, ONT.

Fine Feathers, with a splendid cast, including Wilton Lackaye, Robert Edeson, Rose Coghlan, and Florence Rockwell, drew a large and fashionable audience at the Grand Feb. 16, and gave thorough satisfaction. Peg o' My Heart Feb. 17, 18; fair attendance pleased. Marion Dentler as Peg was particularly good. Primrose and Dockstader's Minstrels Feb. 19 filled the house to capacity. Martin Harvey in The Only Way. A Cigarette Maker's Romance, and The Breed of the Treshams Feb. 20, 21; good business at all performances and pleased. Nat C. Goodwin in Never Say Die Feb. 24; average attendance but performance much enjoyed.

Martin Harvey and his wife were the guests of honor at a luncheon given by the Canadian Club and the Women's Canadian Club at the Tecumseh House Feb. 20.

George Primrose, the veteran minstrel, is a London old boy, and started his professional career here nearly fifty years ago when he was a bell boy at the Tecumseh House. There are many of his old friends here yet, and he spent a pleasant time renewing old friendships and visiting the scenes of his childhood.

Victor Leavitt, representing the Washburn Shows, has been in the city for some days arranging for the appearance of his attractions here for the Summer Carnival in connection with the London Old Boys' Reunion (which is held every three years) the week of Aug. 3-8.

C. E. A. WINNE.

MOOSE JAW, SASK.

The Jessie Maclachlan Concert Party gave an excellent concert at the Majestic Feb. 16 to a crowded house. The co. consists of Miss Maclachlan, Ethel Cocking, reader; Farquhar Murray, tenor, and Robert Buchanan, pianist and conductor.

St. John's Pierrot Troupe (home talent) gave an excellent performance Feb. 17, 18. Besides songs from some of the latest musical comedies they gave Gilbert and Sullivan's one-act operetta, Trial by Jury.

The Green Room Club Players (home talent) presented Lady Huntsworth's Experiment to two crowded houses at the Majestic Feb. 20, 21. Special scenery was provided for the occasion, and it was by far the best production ever put on by the club.

William B. Sherman, the Alberta theatrical magnate, and Alex Pantages, of the Pantages Vaudeville Circuit, have joined hands, and will operate vaudeville theaters in Calgary, Edmonton, Saskatoon, Regina, and Moose Jaw. In all of these places either one or the other controls houses with the exception of Moose Jaw, where they will jointly enter into the construction of a large vaudeville theater.

Coming attractions at the Majestic are: The Allen Players (return engagement) Feb. 27-March 7. Martin Harvey's English co. March 9 in The Only Way. The Holy City March 12-14.

ALFRED W. LANE.

KANSAS CITY

The Garden of Allah played the week of Feb. 23-28 at Convention Hall to a series of large and well-pleased audiences. The co. headed by Sarah Truax and Lawson Butt handled their parts splendidly.

Bought and Paid For was the Shubert attraction for the week of Feb. 22-28, playing to a satisfactory week's business. William H. Currie was cast in the leading male role, while Evelyn Wielding handled the feminine part of importance. Montgomery and Stone March 2-5. Nazimova in Bella Donna March 6-8.

The Grand had Officer 666 for the week beginning Feb. 22, playing to a good week's business.

The Auditorium Stock made their first delve into Shakespeare Feb. 22-28, presenting Romeo and Juliet to good-sized audiences. Henry Mortimer's reading of Romeo was far ahead of anything he has ever done on the local stage. Frances McHenry was also a most pleasing Juliet, while others of the co. were well cast. The production was properly staged and costumed.

The System, a playlet employing a cast of fifteen people, was given the place of honor on the Orpheum bill, and proved worthy of the position.

A Night in the Police Station was the topline offering at the Empress Feb. 22-28.

The usual big bill at the Hippodrome drew well Feb. 22-28.

The Roseland Girls held the boards at the Gayety Feb. 22-28, opening to two big Sunday audiences.

The Willis Wood had The Broadway Girls for the week of Feb. 22-28.

The Globe had their highest-priced bill of the season Feb. 22-28, and the acts were all most pleasing.

J. A. Gerspacher, manager of the Talbott Hippodrome, and for many years with Frank L. Talbott in his enterprises, has resigned his connection with that theater. Mr. Gerspacher will leave for the East at once to look after business affairs.

D. KENDY CAMPBELL.

EDMONTON

Truly cosmopolitan was the make-up of the bill at the Empire the first half of the week of February 16. It included English, French, German, Spanish, Italian, and American performers. Paul Armstrong's little drama, To Save One Girl, was featured, and took a dozen curtains the first night. Shirell Rives and co. also scored in the operatic playlet called The Song of the Heart. The Edmonton Amateur Operatic Society, Vernon Barford, conductor, presented The Geisha Feb. 19-21.

At Pantages Theater Milton and Dolly Nobles were well received in a comedy sketch, called The Auto Suggestion Club Feb. 16-21.

The Lyceum Stock co. played to big business in The Right of Way week of Feb. 16. Edward Hearn was seen at his best as Charles Steel, and R. E. Bradbury, a newcomer, scored as the French Canadian. Irene Lorton made the most of her part as Rosalie.

AUGUST WOLF.

SPOKANE

It was welcome home for Katherine Ridgway at the Auditorium Feb. 14, and a crowded house greeted the well-known reader. Miss Ridgway's childhood home was in Spokane, and she has a legion of friends here, many of whom attended a reception in her honor following the performance. Josef Hofman, pianist, played to capacity Feb. 16.

Manager Joseph Muller, of the Orpheum Theater, gave up his job as stage hand Tuesday afternoon, when the trouble with the union was compromised. The house switchboard, formerly located at the top of a flight of stairs above the stage level, has been lowered to a point where it can be handled from the stage level, thus obviating the necessity of an additional man, which was the bone of contention.

The remodeled Empress Theater, formerly the home of the S. and C. attractions in Spokane, opened Sunday with motion pictures, Soldiers of Fortune being the feature. Good business was enjoyed during the first week.

Ralph Sweeny and Miss Helen McCormondale, local society members who were on the Pantages bill with tango dancing last week, have decided not to engage in the profession, though they say they enjoyed their debut.

W. S. MCCREA.

SEATTLE

The attraction at the Moore was E. H. Sothern with a capable co. in If I Were King Feb. 16-20, which opened to a large house and continued to play to good business. Mr. Sothern was given a cordial reception. Same co. in Hamlet Feb. 21.

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At the Metropolitan the Philharmonic Orchestra gave their third concert of the season Feb. 18. The next attraction was The Quaker Girl Feb. 19-23, which opened to a large audience. Victor Morley showed his ability to advantage as leading man, and there was a good representation of talent in the cast.

The offering at the Seattle was Three Weeks Feb. 16-22, which drew audiences ranging from small to large. Florence Bell and Dwight A. Meade appeared in the leads.

At the Tivoli the bill was The End of the World Feb. 16-22, which was presented in a clever manner before houses averaging fair business.

BENJAMIN F. MESSERVEY.

INDIANAPOLIS

Montgomery and Stone and Elsie Janis in The Lady of the Slipper entertained two capacity houses at advanced prices at English's Feb. 18, 19. Feb. 20, 21 came Julia Sanderson in The Sunshine Girl, radiating sunshine and happiness to large audiences, to say nothing of the always funny Joe Cawthorne, Alan Mudie, popular for his good dancing; Fred Leslie, William Sellery, Florence Morrison, and others. The Chicago Repertory co., under the direction of B. Iden Payne, brought here by the local branch of the Drama League, attracted good houses Feb. 23, 24. A Game of Chess, Phlons and Press Cuttings opening night, were followed the second night by Lonesome Like and Dolly Reforming Herself. Howe's Travel Pictures Feb. 27-March 1. George Arliss in Disraeli March 2-7.

One of the worst storms of the Winter interfered somewhat with the attendance of The Honeymoon Express at the Shubert Murat for three performances Feb. 23, 24. Al. Jolson, a whole show in himself, sang, danced a little, and fooled a lot in his own inimitable way that aroused flattering and continued applause. Ada Lewis, Juliette Dika, Anna Wheaton, Marie Fenton, Jack Storey, Donald MacDonald, Dixon and Doyle supplied enough singing and dancing to round out the entertainment. Paderewski Feb. 25. Keith and Dill in Peck of Pickles Feb. 26-28. The Traffic March 2-7.

J. Lenbrie Hill and The Darktown Follies in My Friend from Kentucky provided plenty of good, lively entertainment for the Lyceum patrons Feb. 23-28. Thomas E. Shea in repertory March 2-7.

Sam and Kitty Morton headed Keith's bill Feb. 23-28, which included among others, Francis McGinn and co. in The Con, Hayward Stafford co. in The Devil Outwitted, and Rube Dickinson.

Circus Days, with Nat Ellis, Ella Newland and co. of seventeen people, and Porter J. White and co. in The Bazaar were features of the bill at the Lyric.

B. Iden Payne, Walter Hamsden, and Whitford Kane, of the Chicago Repertory co., appeared in a triple lecture at English's afternoon Feb. 24 before a large audience composed of members of the Drama League and guests. Mr. Payne gave an outline of the repertory theater movement; Mr. Hamsden spoke on "Imagination in Dramatic Art," and Mr. Kane gave the famous labor speech from Galsworthy's Strife.

Jack Storey, the clever young pianist who has replaced Melville Ellis in The Honeymoon Express, is a Franklin, Ind., boy, who is well known here, and whose progress has been gratifying to his many friends in this vicinity.

FRANK KIRKWOOD.

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OMAHA

At the Brandeis The Common Law had a profitable engagement Feb. 22-28, playing at popular prices.

Rosemary was the leading attraction of an excellent bill at the Orpheum week of Feb. 22.

The Canadian Grand Opera co., which was booked at the Auditorium Feb. 19, 20, fell by the board at Denver, and had to cancel their Omaha contract in spite of the fact that the sale here had been very good, and would have secured them a good surplus to continue on their way, had they been able to reach here intact.

J. RINGWALD.

LOS ANGELES

New Policy of Prices at the Little—"Come Home, Smith" Has Premiere

The attraction at the Mason Opera House Feb. 16-21 was the pretty musical comedy, Adele. This light musical comedy proved one of the best attractions seen in this city for many weeks. The leading parts were played by Miss Carolyn Thomas and John Park. Milestones opened Feb. 23 for a two weeks' engagement.

At the Majestic Within the Law, with Margaret Illington in the leading role, attracted crowded houses nightly. The attraction at this house Feb. 23-28 was Harry Lauder, who will have with him a co. of noted artists.

How D'ye Do? is in its last week at the Morosco, and playing to packed houses at every performance. This has proven one of the greatest hits of the season.

Kitty Gordon in Pretty Mrs. Smith is in a fourth week and the demand for seats has been so great that this play will run for another week. This new musical comedy, with Charlotte Greenwood, Sydney Grant, and the Burbank Stock co., has proven one of the best attractions locally this house has ever experienced.

It is reported that Frank Keenan, now at the Orpheum, will remain here for a season in a repertoire of plays.

In order to gain support for the Little Theater, a new policy of popular prices went into effect on Feb. 23, a dollar scale having been adopted for all performances. Upon the outcome of this plan will depend the fate of Manager Blackwood's venture. Until now the undertaking has fallen behind financially. To protect the management in case it should be determined to close the house permanently, the two weeks' dismissal notice was posted. The company includes such well-known players as Ben Johnson, Forrest Winant, and George W. Barnum.

To usher in the new-price policy on Feb. 23, the theater was the scene of an important premiere, a new comedy by James Montgomery, entitled Come Home, Smith, being produced.

DON W. CARLTON.

CHICAGO NOTES

A phalanx of stars rose over Chicago's theatrical horizon the past week, with the result that the play-going public is again at a loss attempting to decide the "where-to-go" question. Among the most conspicuous luminaries are Ethel Barrymore, the Tallaferro sisters, Edith Wynne Matthison, Weber and Fields, Nora Bayes, Primrose and Dockstader, Mlle. Dazie, and Gertrude Hoffman.

Ethel Barrymore opened, Feb. 23, at the Blackstone in Tante, a rather unsympathetic role, but which gives her opportunity for the strongest characterization of her career. Charles Cherry and Eileen Van Biene, in her support, scored individual hits.

Mabel and Edith Tallaferro opened at Powers's on the same night. The play, Young Wisdom, in spite of a short New York run, has caught on splendidly, and seems destined for indefinite popularity.

Edith Wynne Matthison's powerful performance has brought the Deadlock a most favorable reception from press and public.

Weber and Fields have united again and are drawing immense audiences to the Auditorium, where they are appearing as the headliners of a bill of "headliners." On the same programme are Nora Bayes, George Beban in The Sign of the Rose, George Munroe, and Dorothy Toye.

William Butler Yeats's new play, The King's Threshold, was given its first performance in this city by the Irish Players at the Fine Arts Feb. 24. The players gave such a sincere rendering of the play that the audience was completely captivated. The Drama League has come out with a strong endorsement of the company.

Plays which continue are Seven Keys to Baldpate at the Grand, which seems destined for a run far into the Summer. The Speckled Band at the Studebaker is proving equally as popular. The Trail of the Lonesome Pine holds on at the Olympic, and Christie MacDonald charms in Sweethearts at the Illinois.

This month promises many changes. Impending joys include Kolb and Dill at the American Music Hall, where Maude Lillian Berri will assist. Robert Hilliard returns to the Olympic with The Argyle Case. Donald Brian reaches the Illinois in The Marriage Market, March 15. On the same night Marguerite Clarke opens with Prunella at the Fine Arts. Other approaching stars scheduled for an early appearance are E. H. Sothern, a return engagement of Warfield in The Auctioneer, a return engagement of Richard Bennett in Damaged Goods at popular prices, and a revival of Trojan Women, at the Little Theater.

A revival of Ibsen's Ghosts is said to be meditated for Chicago by Hilda Englund, who comes from Sweden, and who will play Mrs. Alving. Douglas J. Wood will appear as Oswald. Others in the company will include Maude Leslie, Sheldon Lewis, and Lynn Pratt.

DETROIT

Capacity houses were the rule of the week at the Garrick Theater, where The Bird of Paradise, from an attendance standpoint, ignored the advent of Lent. Next week Peg o' My Heart, with Elsa Ryan, promises to repeat the success of its engagement earlier in the season.

At the Detroit Opera House, Feb. 23-28, Fanny Ward, in Madame President, drew well. A heavy sale of seats is reported for this week's offering, Joseph and His Brethren.

The Temple Theater, Feb. 23-26, was the scene of another excellent vaudeville bill, headed by Celluloid Sara. Rupert Hughes's new farce of the motion pictures. On the same programme Bernard Reinhold and co. offered another Rupert Hughes playlet.

The Washington Players offered Green Stockings, Feb. 23-28, at the Washington Theater.

Denman Thompson's Old Homestead, at the Lyceum Theater, is followed, March 1, by Thurston, the magician.

Burlesque was represented in Detroit, Feb. 23-28, by the Monte Carlo Girls at the Cadillac, Pat White at the Gayety, and September Morn at the Folly.

ELTY A. MARONI.

NEW ZEALAND NOTES

(From Our Own Correspondent.)

WELLINGTON, Jan. 30.

J. C. Williamson's Within the Law company is showing to first-class business in every town visited so far.

Paul Dufault, the French-Canadian tenor, is at present touring the Dominion with a company of Australian artists.

Wirth's Circus and Menagerie open a Dominion tour Feb. 8.

There are several concert companies touring the Dominion at present with fairly good results.

J. C. Williamson's New Comic Opera company is enjoying a very successful tour of the Dominion. Fine business has been done in every town visited.

The Brennan-Fuller vaudeville houses in the four centers of the Dominion are all doing fine business. The programmes submitted are first class.

It is expected that Fred Niblo will have the honor of opening the New Wellington Opera House at Easter with a repertoire of American comedies.

ANDREW SMART.

PITTSBURGH

Mayor Armstrong Bars "Tiger" from Pittsburgh—Big List of Attractions

The Pleasure Seekers more than pleased good audiences at the Alvin Feb. 23-28. Montgomery and Moore received first honors, with Vera Michelena, Max Rogers, Bobby North, Hugh Cameron, Harry Cooper, and Clay Smith close followers. Within the Law followed.

David Warfield in The Auctioneer played to S. R. O. business at the Nixon week Feb. 23. Mr. Warfield was supported by an excellent co., including Janet Beecher, Marie Bates, Helena Phillips, Louis Hendricks, and others. Robert Hilliard in The Argyle Case March 2-7.

Thomas W. Ross appeared with the Davis Players, Feb. 23-29, at the Duquesne in Checkers, and was given a cordial reception. Mortimer Weldon, the new juvenile, in the role of Push Miller, gave a praiseworthy enactment of the part. Thomas Ross appears with the Davis Players, March 2-7, in The Aviator.

Is Matrimony a Failure? proved a good drawing card for the Pitt Players at the Pitt, Feb. 23-28. Mary Hall and Robert Gleckler did good work, while the other members of the co. were well cast. Norah Lamison is still out of the cast owing to an accident, but is expected to return in a couple of weeks. The Younger Generation, and a one-act piece, entitled Pittsburgh (by Francis Hill), followed.

A very good co. offered What Happened to Mary at the Lyceum, week of Feb. 23. Anne Bradley was seen to advantage in the title-role. Manager Wilson is offering Fiske O'Hara in In Old Dublin, March 2-7.

A good bill was presented at the Grand, Feb. 23-28, the headliner being Blanche Bates.

The Victoria had Bob Fitzsimmons and Bob Fitzsimmons, Jr., with the Rector Girls, Feb. 23-28, playing to S. R. O. business. Beauty, Youth, and Folly was the offering at the Gayety during the same week.

Tiger, by Witter Bynner, which was to have been a part of the bill at the Pitt during the week of March 2, was prohibited by Mayor Armstrong and other Pittsburgh censors. The play was read by the mayor, and part of the local bureau of censorship, and even an expurgated version of the piece would not be tolerated by them. They stated that Tiger contained matter which had possibilities of working more harm than good. Francis Hill's one-act piece, Pittsburgh, was used instead.

DAN J. PACKINER.

BIRMINGHAM

The Musical Gordon Highlanders at the Orpheum, and Blanche Walsh and co. at the Lyric, were headliners last week, and drew splendid crowds to these popular vaudeville houses.

Evelyn Nesbit Thaw played to capacity at the Jefferson Feb. 25. The Stratford-upon-Avon Players at this house, Feb. 23-25, played to small business, but the performances were of the highest order, and deserved better attendance. Little Lost Sister Feb. 26, 27. Fransolay Quartette March 2. Pavlowa March 5 are the coming attractions.

The Vanderbilt Glee Club pleased a large audience at the Majestic evening of Feb. 24.

Edward Hume, who played the Jefferson recently with A Modern Eve, is one of the best comedians seen here this season. His work was the subject of much favorable comment in the local dailies. There were some clever song numbers in this operetta.

April 20, 21 has been decided upon as the date for the Fifteenth Annual Society Circus, and the writer again has been made chairman of the Executive Committee.

JAMES EDWIN DEDMAN.

PORTLAND, ORE.

Referendum Election Probable to Settle Auditorium Question

Prospects for immediate erection of the Portland public auditorium are less encouraging than they were one week ago, when the city commissioners voted to place the structure on the East Side. Their decision let loose a flood of protest, which filled columns of newspaper space. If the commissioners adhere to the decision, it means a referendum election on the subject, and a consequent delay of more than a year.

Victor Morley carried the Quaker Girl through a successful engagement at the Heilig the first half of last week. Bernice McCabe, the Quaker girl, won applause by her agile and graceful dancing. Local interest attached to the cast because of the appearance of Dixie Girard, formerly of Portland, as the princess. On the night of Feb. 16, over two hundred members of the Mystic Shrine attended in a body in honor of John P. Slocum, manager of the co., who is a member of Mecca Temple, New York.

Robin Hood, with Bessie Abott, was greeted by capacity audiences at the Heilig the second half of last week. Helena Morrill, Miss Abott's alternate, filled the part of Maid Marian at the final performance to the entire satisfaction of the audience.

Dorothy Shoemaker, as Marie Louise, and Louis Leon Hall, as her husband, displayed dramatic ability of a high order in the production of The Thief, at the Baker, last week.

Curiosity, sharpened by recent sensational controversies with newspapers in Vancouver, B. C., and with immigration officials, drew large audiences to the Orpheum, last week, to see Marie Lloyd, the headliner.

Bert Leslie, and Charles B. Lawlor and daughters, shared honors on the Empress bill last week. Frank Rose, a member of the Bert Leslie co., acquired his education and first dramatic experience in Portland. Earl Gardellier, who with his dogs was an interesting number of the bill, is also a Portland boy.

Hal Davis and co., in Stockton's Busy Day, carried off the honors at Pantages last week. The headliner was Rhoda Royal, with a troupe of highly educated horses, whose tango evolutions evoked much applause.

John Spain and co. enlivened their playlet at the Lyric last week, by the introduction of thrilling Western acts. Spain rode two real bucking cayuses. Bennie Corbett and Richard Burke did feats with ropes, and Blanche Mc-Gaughey gave an exhibition of her skill in bulldogging a steer. The Matinee Girls constituted the other half of the double bill.

Rhea Mitchell, a native daughter of Portland, and three years ago a member of the Baker Stock co., made her first appearance in Portland as a photoplay star last week, and drew large houses at the Columbia in A New England Idyl.

The concert by the Portland Symphony Orchestra, the piano recital by Josef Hofman, and the song recital by Clara Butt, kept the musical part of Portland occupied last week.

JOHN P. LOGAN.

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ROCHESTER

New Amusement Corporation to Build New Theater

The Lyceum had the Ziegfeld's Follies of 1913 for Feb. 23-25, playing to a very satisfactory day's business. Stop Thief was a big attraction at the same theater Feb. 26-28.

Where the Trail Divides was presented at the Baker Feb. 23-25.

The Ten Kitamura Japs, the remarkably fine act of Tom Terress, who presents Dickens's A Christmas Carol, were the headliners at the Temple week of Feb. 23, to the usual big houses.

Leonard and Whitney in Duffy's Rise was the special feature of a very good bill at the Family Feb. 23-25.

The Shubert had the Mac Hazzerty's Father, the Irish sketch, for the topline offering for the week beginning Feb. 23.

Harry L. Cooper and June Mills, and the Columbia Burlesquers, at the Corinthian, Feb. 23-25, played to big business.

The Minneapolis Symphony Orchestra, with Miss Helen Stanley, of the Chicago Opera co., as soloist, at the Convention Hall, Feb. 25, to crowded house.

Announcement was made on Feb. 10 of the erection of a new theater at Chestnut Street and East Avenue, on property purchased by Thomas W. Finucane and leased to the East Avenue Amusement Corporation. This corporation was formed recently with a capital of $100,000 by the following: George E. Simpson, Albert A. Fenyvessy, and William A. Callihan. Mr. Fenyvessy is the general manager of the C. B. Keith theatrical enterprises, a Buffalo concern which owns and operates theaters in Rochester and other New York State cities. The theater will have a seating capacity of 2,000, and will be equipped to present either legitimate plays or vaudeville. Should vaudeville be the rule, the policy of the Marcus Loew houses in New York City will be followed.

Manager Glennon, of the Corinthian, has introduced wrestling matches and tango contests as weekly features at the burlesque house, and both features are proving good drawing cards.

Chief of Police Quinsley has issued an order forbidding women performers from appearing in cabaret shows in saloons.

Thomas McNamara, of the *Times*, is now press agent for the Family. C. B. Keith's Rochester house. ROBERT HOGAN.

MONTREAL

A. E. Anson Appears in "Nobody's Daughter"—Play Had Premiere at New Theater

At His Majesty's, Feb. 23-28, Fine Feathers was produced with an all-star cast. Robert Edson and Wilton Lackaye sustained the chief male roles, and Florence Rockwell appeared as the ambitious and extravagant wife. Delightful character sketches were given by Rose Coghlan and Max Figman. The Quinlan Opera co. began a four weeks' engagement March 2. They will present twenty-nine operas.

That sterling actor, A. E. Anson, appeared at the Princess Feb. 23-28, supported by a capable co. in George Paston's play, Nobody's Daughter, originally produced at the New Theater, New York. The play has a strong story, and the last two acts are interesting, but the earlier acts are too talky and too much extraneous matter is introduced. A little pruning would improve it. Of the co., one can speak in the highest terms. Mr. Anson himself gave a forceful performance. Moya Mannering and Diedre Doyle were excellent in the leading female parts. Ada Deaves gave a clever character sketch of an old North Country Nurse; and Cyril Biddulph deserves credit for his Yorkshire Chauffeur. March 2-7 Alice Lloyd.

Jesse Lasky's Clownland topped the bill at the Orpheum, and proved an entertaining act. Eva Shirly has a delightful voice, and sang well. There was something in the bill to please every one—singing, dancing, sketches and acrobatics.

The stock co. at the National made a hit in Paul Bourget's play, Le Tribun. Owing to a case of illness in the co., Monsieur Durand had to assume the leading role on two days' notice; but acquitted himself splendidly.

The Honeymoon Girls, featuring Phil. Ott, did the usual big business at the Gayety.

The stock at the Empire presented Alias Jimmy Valentine. W. W. TREMAYNE.

BUFFALO

At the Star Feb. 23-25 The Trail of the Lonesome Pine was presented with Isabelle Lowe in the part of June to good-sized houses. Ziegfeld Follies was the attraction at the Star Feb. 26-28; large houses. March 5, Donald Brian in The Marriage Market.

The Whip played a return visit at the Teck Feb. 23-28 to capacity, repeating its earlier success. March 2, Prunella, with Marguerite Clark.

At the Majestic Feb. 23-28 crowded houses witnessed The Warning, with Rodney Ranous and Marie Nelson in the leading roles.

Valeska Suratt topped the big bill at Shea's Feb. 23-28, with Charley Grapewin in The Awakening of Mr. Piff as the added feature. The others were all good.

The Lyric offerings Feb. 23-28 were Dora Cooper and co. in The Confession, and Alice Hanson in The Laughing Girl.

The Watson Sisters in Morocco Bound filled the Gayety Feb. 23-28.

Lalish and the Queens of Cabaret pleased at the Garden Feb. 23-28. J. W. BARKER.

ALBANY

At Bay, with Guy Standing and Chrystal Herne as the featured players, delighted a large audience at Harmanus Bleecker Hall Feb. 23. What Would You Do? with Bessie Barriscale, Hattie Russell, and Richie Ling in the cast, drew well the 25th.

The Taming of the Shrew, with Margaret Anglin as Katharine and a notable co. of capable players, entertained a packed house the 26th. Ann Swinburne in The Madcap Duchess Feb. 27, 28.

At the Empire, week Feb. 23-28, good burlesque features were offered by the Rose Sydell co., headed by Johnnie Webber, and Forrester's American Beauties, with Edgar Bixley and an excellent co. of entertainers.

Fun in a Drug Store and Ward and Curran were the leading acts at Proctor's Grand.

Manager R. M. Hart, of the Hall, has booked Mrs. Fiske in Mrs. Bumpstead-Leigh March 2.

Madame Schumann-Heink appears here in concert, under Ben Franklin management, March 5. G. W. HEDRICK.

SAN FRANCISCO

Plays Prosper in 'Frisco—A New Circuit Instituted

At the Columbia Feb. 23 Robin Hood was sung to a capacity house. Bessie Abott as the prima donna received an ovation. This is the first time we have heard her sing since 1906. The affair recalled the good days of Jessie Bartlett Davis. The opera will run for two weeks.

At the Alcazar, Mrs. Douglas Crane is appearing with great success in Her Soul and Her Body. She is ably supported by Frank Elliott and Howard Hickman.

The Cort had Trentini for the second week ending Feb. 29. Capacity houses greeted her throughout her engagement. Harry Lauder is billed for six nights commencing March 2.

The Savoy offers The Crime of the Law, by Rachael Marshall. The play is proving a drawing card.

The Gaiety has a big success with Marie Dressler in The Merry Gambol.

At the Orpheum another big bill was offered with Bessie Clayton, Francis Dooley and Corinne Sales, Hans Robert co., Martinetti and Sylvester, and Chick Sales as the features.

Pantages had Twenty Minutes in Chinatown as headliner.

The Empress offered the Adas Family and American Comedy Four as headliners of a good programme.

Harry Bishop, of Ye Liberty Theater, intends to institute a circuit throughout the State to produce the plays over which he holds control.

The old American Theater on Market Street will be remodeled and called California Theater, and its capacity will be increased to 2,000.

The announcement of the engagement has been made of Louise Hamilton, of Andrew Mack co., and Percival Walker Selby, a society and club man of this city.

Miss Vivienne, who used to be with Mr. Savage's opera co., gave a concert here recently.

Kreisler was the soloist at the symphony concert Feb. 21 and was well received.

Sid Grauman has given a number of the unemployed a chance on the stage as a novelty. A. T. BARNETT.

DENVER

Citizens Donate Money and Use of Auditorium to Stranded Opera Singers

Otis Skinner at the Broadway Feb. 23-March 1 in Kismet proved one of the best cards of the season. E. H. Sothern in If I Were King March 2-8. Hamlet for a single performance March 8.

Another white slave play and still another book dramatization, The Little Lost Sister, to average houses at the Tabor Feb. 22-28.

The County Chairman at the Denham Feb. 22-28 gave Carl Anthony his opportunity of the season, and he made the most of it. This week, Mrs. Black is Back. The Holy City is planned for week of April 5, with 100 persons.

The Orpheum had Fred. Lindsay with a whinsnapping act, and Lillian Herlein, who sang with a clear, pleasing voice.

Miss Harriette Karcher and associates produced a short version of Madame Butterfly before the Denver Woman's Club Feb. 21.

Under the tutelage of Joseph Newman, the students of Sacred Heart College played A Night Off at the Broadway Feb. 22.

The stranded National Grand Opera co. of Canada troupe sang at the Orpheum twice Feb. 19 at popular prices to raise money for individual transportation to their homes. The city donated the use of the Auditorium, and the plaintiffs in the attachment proceedings released necessary scenery and costumes. Feb. 20 the singers were cared for at the Albany Hotel. Next day two more benefit performances were staged. Sunday afternoon, Feb. 22, in lieu of the usual municipal concert, the entire Auditorium seating 12,000 was thrown open at an admission of 25 cents. Inclement weather prevented raising a fund of sufficient size to carry the unfortunate singers home, and leading citizens quickly made up a balance of $1,000. Madame Rappold received an honorary title of Citizen from the commissioners, and responded with feeling. FREDERICK D. ANDERSON.

LOUISVILLE

Members of Profession Attend Jail Performance Given by Inmates

George Arliss was seen for the first time in Louisville in Disraeli at Macauley's Theater week Feb. 23. Notwithstanding extremely cold weather, the attendance was large.

The Birds of Paradise will occupy the Macauley stage one week, beginning March 2.

The Paderewski recital at the Shubert Masonic Theater Feb. 23, was largely attended.

The Divorce Question was the offering at the Gayety Theater Feb. 22-28.

Dave Marion and a large burlesque co. were at the New Buckingham week ending Feb. 28.

Business continues very large at Keith's, the New National, and the Walnut Street Theaters, where high-class vaudeville governs. The tonliners at the houses named, in the order indicated, are: Robert T. Dailey and co. Six Special Dances in Tango, Monia and Eva Fay.

The Cabaret fad has taken the town. Elaborate entertainments of the kind are given at the Magnolia Winter Palm Garden, the Antler Hotel, and at many places of lesser note.

Colonel John T. Macauley has developed into an enthusiastic automobilist. This many-sided, genial gentleman has solved the question of how to enjoy life.

Douglas Stevenson, who danced so gracefully and sang so tunefully in support of Elsie Janis with the Montgomery and Stone co., is a Kentuckian, hailing from Louisville's aristocratic neighboring small city of Versailles.

Jailer Charles Foster, the recently elected jailer of the city, gave a minstrel entertainment at the Bastile, all of the performers being temporary sojourners under his tender care. The event was a big success, and was attended by a large number of the professional people playing Louisville at the time.

The project to erect an auditorium in this city suitable for large conventions and big attractions of an amusement character is again being agitated. Citizens will be consulted by committees that have been appointed with the object of securing subscriptions and systematic methods of pushing the proposition will be adopted. James B. Camp, ex-manager of Louisville theaters and successful business man, was the originator of the idea. CHARLES D. CLARKE.

FALL RIVER

The Malley-Denison co. presented, week of Feb. 23-28, at the Savoy for the first time in stock in this city The Ghost Breaker, with Carolyn Elberts as Princess Marie. Miss Elberts, who, by the way, has played the longest engagement of any actress in the history of our local theaters, was excellent in the part. Gus A. Forbes, as Warren Jarvis, did his best work of the present season. Harlan P. Briggs, Norman Wendell, Harry G. Bewley, Lynn Osborn, and Evelyn Watson and J. Francis Kirk were seen to advantage in well played parts. Lillian Neiderauer, who has become one of the most popular members of the co., was excellent as Dolores. The stage settings were unusually attractive, for which J. Francis Kirk is deserving of much praise.

The Bayliss-Hicks Players presented, week of Feb 23-28, The Forbidden Marriage, with popular Corrine Cantwell as Phyllis Joselyn. Miss Cantwell was at her best and gave a delightful performance. Stanley De Wolf, Maxwell Dyla, Ted Brackett, Ann Singleton, George Wales, Maud Grafton, and John Daley gave strong support. The production was well staged.

At Hathaway's, New Bedford, the Lester Lonergan Players presented, Feb. 23-28, The Barrier, with the return of Amy Ricard of the co. after her short rest. Lester Lonergan, John Meehan, Joseph Selman, and Eugenie Du Bois were seen in well played parts. The production was well staged and played to capacity. Mr. Lonergan's engagement in New Bedford has been wonderful in the amount of business done during the season.

The Malley-Denison co. did not close their season at Taunton, Mass., Feb. 14, as reported in THE MIRROR last week. The season closed Feb. 28.

Lida Kane and Evelyn Watson played a special engagement at Taunton, Mass., Feb. 16-21 with the Malley-Denison co.

Blanche Shirley and James Crane will spend a few weeks in the South before opening at Newport, R. I. in April. W. F. GEE.

JERSEY CITY

The Conspiracy was a big attraction at the Majestic Theater Feb. 23-28 to fine audiences.

A "big time" vaudeville bill was at the Orpheum Theater Feb. 23-28 to S. R. O. at every performance. Wilbur Mack and Nella Walker, Curzon Sisters, Dixon Sisters, and Ann Walters were features.

The Grahame Players opened at the Academy of Music Feb. 23 for a Spring season of stock. The House of Lies was presented at the Gayety Theater Hoboken, Feb. 23-28, to crowded houses. Julian Noa and Enid May Jackson played the leading roles.

For two performances Feb. 20 Theodore Lorch, manager of the Gayety, appeared as Dr. Jekyll and Mr. Hyde in the play of that name. Mr. Lorch is a clever actor and a large audience greeted him.

Belles of Beauty Row co. came to the Empire Theater, Hoboken Feb. 23-28.

Gus Edwards's Kid Kabaret was the big card at the Hudson Theater, Union Hill, Feb. 23-28.

Mrs. Wiggs of the Cabbage Patch was a capital production by the stock co. at the Broadway Theater, Bayonne, Feb. 23-28, to large patronage.

Nellie McHenry, an old-time favorite star in this city, is a member of The Conspiracy co., seen last week at the Majestic. She received an ovation from her many admirers WALTER C. SMITH.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Maude (Chas. Frohman): N.Y.C. Jan. 5—indef.
ALONG Came Ruth (Henry W. Savage): N.Y.C. Feb. 25—indef.
ANGLIN, Margaret: Boston 2—indef.
ARLISS, George (Liebler Co.): Indianapolis, Ind., 2-7.
AT Bay (Messrs. Shubert): Jersey City, N. J., 2-7.
BABY Mine (Richard Clark): Scranton, Pa., 2-4, Berwick 5, Girardville 6, Shamokin 7, Freeland 10, Pottsville 11, Stroudsburg 12, Summerville 13, Easton 14, Reading 16, Harrisburg 17, York 18.
BABY Mine (Wm. A. Brady): Alma, Mich., 2, St. Louis 8-Bay City 6, Saginaw 7, Alpena 9, Cheboygan 11, Traverse City 13, Cadillac 14, Manistee 16, Ludington 17, Big Rapids 18, Lansing 19.
BARRYMORE, Ethel (Chas. Frohman): Chgo. Feb. 23-March 21.
BEN-HUR (Klaw and Erlanger): Omaha, Neb., 2-4, Sioux City, Ia., 5-7.
BIRD of Paradise (Oliver Morosco): Louisville, Ky., 2-7, Columbus, O., 8-14, Cinti 16-21.
BLINDNESS of Virtue: N.Y.C. 2-7.
BOUGHT and Paid For (Wm. A. Brady): Toledo, O., 1-7.
BUNTY Pulls the Strings: Washington 2-7.
BURKE, Billie (Chas. Frohman): Boston 2-14, Utica, N. Y., 16, Ithaca 17, Hamilton, Ont., Can., 18.
CROSMAN, Henrietta (Maurice Campbell): San Antonio, Tex., 4, El Paso 6-7.
DADDY Long Legs (Henry Miller): Syracuse, N. Y., 2-4, Rochester 5-7.
DAMAGED Goods (Richard Bennett): Milwaukee 8-14.
DAMAGED Goods: Mansfield, O., 4, Logansport, Ind., 5, South Bend 6, Madison 7.
DEADLOCK, The (Drama Producing Co.): Chgo. Feb. 22—indef.
DIVORCE Question (Rowland and Clifford): New Orleans, La., 1-7, Atlanta, Ga., 9-14, Nashville, Tenn., 16-21.
DONNELLY, Dorothy (F. C. Whitney): N.Y.C. Jan. 19-March 7.
DREW, John (Chas. Frohman): Atlanta, Ga., 2-4, Chattanooga, Tenn., 5, Nashville 6, 7, New Orleans, La., 9-14, Mobile, Ala., 16, Montgomery 17, Birmingham 18.
EDMOND, H. V., and Eva Moore (Chas. Frohman): Brockville, Ont., Can., 4, Trenton 5, Belleville 6, Kingston 7, Hamilton 9, London 10, St. Thomas 11, Woodstock 12, Berlin 13, Brantford 14.
EVERYWOMAN, Henry W. Savage): Macon, Ga., 4, 5, Atlanta 6, Chattanooga, Tenn., 7, Knoxville 9, 10, Asheville, N. C., 11, 12, Charlotte 13, 14, Fayetteville 16, Raleigh 17, Durham 18.
FANNY'S FIRST PLAY (Messrs. Shubert): Boston 2—indef.
FERGUSON, Elsie (Klaw and Erlanger): Newark, N. J., 2-7.
FIGHT, The (Henry B. Harris Est.): N.Y.C. 2-7.
FINE Feathers (H. H. Frazee): Boston 1-14, Salem 16, Concord, N. H., 17, Augusta, Me., 18.
FISKE, Mrs. (Harrison Grey Fiske): Williamsport, Pa., 4, Elmira, N. Y., 5, Cortland 6, Ithaca 7, Amsterdam 9, Albany 11, Poughkeepsie 12, Hudson 13, Newburgh 14, Paterson 16-21.
FOOL There Was (G. D. Johnstone): Phila., 2-7.
FORBES-Robertson (Messrs. Shubert): Phila., 2-14.
GARDEN of Allah (Liebler Co.): St. Louis 2-7.
GILMORE, Paul: Jacksonville, Fla., 5, Tampa 16.
GIRL and the Tramp (Fred Byers): San Angelo, Tex., 4, Colorado 5, Big Springs 6, Midland 7.
GIRL from Mumm's (C. W. Eckhardt): Frankfort, Ind., 4, Tipton 5, Elwood 6, Muncie 7, Anderson 9, Logansport 11, Kokomo 12, Peru 13, Huntington 14, Ft. Wayne 15.
HACKETT, James K.: Washington 2-7.
HELP Wanted (Oliver Morosco.): N.Y.C. Feb. 9—indef.
HELP Wanted (Oliver Morosco.): Chgo. Dec. 30—indef.
HENRIETTA, The (Joseph Brooks): N.Y.C. 2-7.
HIGHER Law (Oscar Graham): Tupelo, Miss., 5, Covington 6.
HILLIARD, Robert (Klaw and Erlanger): Pittsburgh 2-7.
HODGE, William (Lee Shubert): St. Paul 2-7.
IN Old Kentucky: Prov., R. I., 2-7.
IRISH Players: Chgo. Feb. 17—indef.
IRWIN, May (Liebler Co.): Duluth, Minn., 3, 4, Rochester 5, Winona 6, Red Wing 7.
JOSEPH and His Brethren (Liebler Co.): Detroit 2-7, Grand Rapids 9-14, Indianapolis 16-21.
KISMET (Harrison Grey Fiske): Lincoln, Neb., 2-4, Des Moines, Ia., 5-7, Omaha, Neb., 9, 10, St. Joseph, Mo., 11, 12, Wichita Kan., 13, 14, Kansas City, Mo., 16-21.
KITTY MacKay (William Elliott): N.Y.C. Jan. 7—indef.
LAST Resort (George Scarborough): N.Y.C. 2—indef.
LAUGHING Husband (Chas. Frohman): N.Y.C. Feb. 2—indef.
LAVENDER and Old Lace (United Play Co.): Salina, Kan., 4, Abilene 5, Concordia 6, Junction City 7, Manhattan 9, Iola 11, St. Joseph, Mo., 12-17.
LEOFARD'S Spots (Thomas Dixon): Fort Arthur, Tex., 4, Beaumont 5, Galveston 6, Houston 7, 8, Brenham 9, Yoakum 10, Beeville 11, Victoria 12, Bay City 13, Galveston 14, 15, Wharton 16, Runge 17, San Antonio 18, 19.
LITTLE Lost Sister (John Bercere): Chgo. 1-7.
LITTLE Lost Sister (Chas. Leeking): Boston 9-14.
LITTLE Lost Sister: New Orleans, La., 2-7.
LITTLE Miss Brown (Wm. A. Brady): Phila., 2-7.
LITTLE Women (Wm. A. Brady): Saskatoon, Sask., Can., 2-4, Regina 5-7, Winnipeg, Man., 9-14, Ft. William, Ont., 16-19, Virginia, Minn., 20, Hibbing 21.
LURE, The (Messrs. Shubert): N.Y.C. 2-7.
LURE, The (Messrs. Shubert): Chgo. Jan. 18—indef.
MACK, Andrew (George Mooser): "Friscо Dec. 21—indef.
MADAME X (A. R. Sanders): Toronto 2-7, Buffalo 9-14.
MANTELL, Robert: Minneapolis, Minn., 2-7.
MARRIAGE Game (John Cort): N.Y.C. Oct. 20—indef.
MASTER Mind (Samuel T. Burstein): Greensburg, Ind., 4, Hartford City 5, Union City 6, Logansport 7, Kokomo 9, Bluffton 10, Ft. Wayne 11, Dedance, O., 12, Angola, Ind., 13, Dowagiac, Mich., 14 Benton Harbor 15 South Bend, Ind., 16.
MAUDE, Cyril (Liebler Co.): N.Y.C. Nov. 3—indef.
MILESTONES (Klaw and Erlanger): Los Angeles Feb. 23-March 7.
MINSTREADING Lady (Wm. Harris): N.Y.C. Nov. 25—indef.
MRS. Wiggs of the Cabbage Patch (United Play Co.): Middletown, N. Y., 4, Plainfield, N. J., 5, Dover 6, Somerville 7, Elizabeth 8-11, Trenton 12-14, Vineland 16, Burlington 17, Haverstraw, N. Y., 18.
NAZIMOVA, Mme. (Chas. Frohman): Tulsa, Okla., 4, Kansas City, Mo., 5-7, Topeka, Kan., 9, St. Joseph, Mo., 10, Lincoln, Neb., 11, Sioux City, Ia., 12, Waterloo 13 Clinton 14 Davenport 16, Peoria, Ill., 17, Bloomington 18.
NEARLY Married (Cohan and Harris): Balto, 2-7.
OFFICER 666 (Southern: A. S. Stern): St. Joseph, Mo., 1-4.
O'HARA, Fiske (Augustus Pitou): Pittsburgh 2-7.
OLCOTT, Chauncey (Henry Miller): N.Y.C. Feb. 2-March 7.
OLD Homestead: Chgo. 2-.
OMAR, the Teatmaker (Tully and Beckland): N.Y.C. Jan. 5—indef.
ONE Day: Balto. 2-7.
PAIR of Sixes (H. H. Frazee): N.Y.C. Feb. 23—indef.
PEG o' My Heart (Co. A: Oliver Morosco): Detroit 2-7, Toledo, O., 8, Cleveland 9-14, Toronto 16-21.
PEG o' My Heart (Co. B: Oliver Morosco): Yazoo City, Miss., 4, Greenwood 5, Clarksdale 6, Helena, Ark., 7, Pine Bluff 9, Little Rock 10, 11, Hot Springs 12, Texarkana 13, Shreveport, La., 14, Houston, Tex., 16, 17, Galveston 18, 19.
PEG o' My Heart (Co. C: Oliver Morosco): Winnipeg, Can., 2-7, Grand Forks, N. D., 9, Fargo 10, Jamestown 11, Bismarck 12, Miles City, Mont., 13, Billings 14, Helena 16, Great Falls 17, 18.
PEG o' My Heart (Co. D: Oliver Morosco): Bloomington, Ill., 4, 5, Springfield 6-8, Decatur 9, 10, Quincy 11, 12, Muscatine, Ia., 13, Moline, Ill., 14, Rock Island 15, Clinton 16, Dubuque, Ia., 17, 18.
PEG o' My Heart (Co. E: Oliver Morosco): Kingston, Ont., Can., 4, Ottawa 5-7, Cedensburg, N. Y., 9, Potsdam 10, Canton 11, Sodus 12, Fulton 13, Watertown 14, Gouverneur 15, Malone 16.
PHYLANTHROPER (Winthrop Ames): N.Y.C. Dec. 30—indef.
POOR Little Rich Girl (Klaw and Erlanger): Phila. Feb. 16—indef.
POTASH and Perlmutter (A. H. Woods): N.Y.C. Aug. 16—indef.
PRINCESS Theater Co. (F. Ray Comstock): N.Y.C. Oct. 6—indef.
PRUNELLA (Winthrop Ames): Buffalo 2-7, Detroit 9-14.
REBECCA of Sunnybrook Farm: Omaha, Neb., 5.
ROBSON, May (Wm. Moore Patch): Newark, N. J., 2-7, B'klyn 9-14.
ROMANCE (Chas. Dillingham): Phila. 2—indef.
RULE of Three (Jos. P. Bickerton, Jr.): N.Y.C. Feb. 16—indef.
RUSSELL, Annie (Lawrence J. Anhalt): Waterbury, Conn., 2, Meriden 3, Greenfield, Mass., 5, Hudson, N. Y., 6, Poughkeepsie 9, Kingston 10, Middletown 11, Newburgh 12, White Plains 13.
SEVEN Keys to Baldpate (Cohan and Harris): Chgo. Feb. 16—indef.
SEVEN Keys to Baldpate (Cohan and Harris): N.Y.C. Sept. 22—indef.
SHEA, Thomas E. (A. H. Woods): Indianapolis, Ind., 2-7, Louisville, Ky., 9-14, Rochester, N. Y., 16-21.
SHEPHERD of the Hills (Gaskill and MacVitty): Youngstown, O., 2-4, Akron 5-7, Cleveland 9-14, Detroit 16-21.
SHEPHERD of the Hills (Gaskill and MacVitty): York, Neb., 4, Minden 5, Holdredge 6, McCook 7, Norton, Kan., 9, Smith Center 10, Mankato 11, Downs 12, Osborne 13, Beloit 14, Concordia 16, McPherson 17, Sterling 18.
SHEPHERD of the Hills (Gaskill and MacVitty): Cambridge, O., 4, Zanesville 5, Crookesville 6, Newark 7, Worthington 9, Elyria 10, Norwalk 11, Tiffin 14, Ottawa 16, Kenton 17, Bucyrus 18.
SHEPHERD of the Hills (Gaskill and MacVitty): Redford, Ind., 4, Bloomington 5, Linton 6, Vincennes 7, Robinson, Ill., 9, Eldorado 10, Harrisburg 12, Marion 13, Benton 14, Carbondale 16, Chester 17, Dongola 18.
SHEPHERD of the Hills (Gaskill and MacVitty): Waco, Tex., 4, Marlin 5, Corsicana 7, Ft. Worth 8, 10, Bonham 11, Denison 12, Gainesville 13, Durant, Okla., 14, Ada 15, Chickasha 16, Mangum 17, Hobart 18.
SOTHERN, E. H., and Julia Marlowe: Denver 2-7, Kansas City, Mo., 9-14, Minneapolis, Minn., 16-18.
SPECKLED Band (Liebler Co.): Chgo. Feb. 2—indef.
SPENDTHRIFT (Marcus P. Hoefa): Cinti., O., 1-7, St. Louis 8-14, Indianapolis, Ind., 16-18.
SPENDTHRIFT (Wee and Lambert): Ossining, N. Y., 4, Hackensack, N. J., 5, Franklin Furnace 6, Plainfield 7, Freehold 9, Flemington 10, Allentown, Pa., 11, 12, Lebanon 13, Harrisburg 14, Lewistown 16, Gettysburg 17.
STAHL, Rose (Henry B. Harris Est.): Joliet, Ill., 4, Aurora 5, Rockford 6, Racine, Wis., 7, Madison 9, Oshkosh 10, Green Bay 11, Winona 12, La Crosse 13, Eau Claire 14, Rochester, Minn., 16, Red Wing 17, Stillwater 18.
STARR, Frances (David Belasco): N.Y.C. Dec. 23—indef.
STOP Thief (Cohan and Harris): Cleveland, O., 2-7.
STOP Thief (Cohan and Harris): Milwaukee 2-7.
STRATFORD-Upon-Avon Players (F. B. Benson): New Orleans, La., 2-7.
TAITAFERRO, Mabel and Edith (Joseph Brooks): Chgo. Feb. 23—indef.
TAYLOR, Laurette (Oliver Morosco): N.Y.C. Dec. 29, 1912—indef.
THAT Printer of Udell's (Gaskill and MacVitty): Madison, Minn., 4, Redwood Falls 5, Sleepy Eye 6, St. Peter 7, New Ulm 8, St. James 9, Fairmont 10, Blue Earth 11, Wells 12, Winnebago 13, Mankato 14, St. Cloud 16, Northfield 16, Postville, Ia., 17, Winona, Minn., 18.
THELMA (Henry W. Link): Corning, Ia., 4, Oakland 7, Walnut 9, Marian 10.
THINGS That Count (Wm. A. Brady): N.Y.C. Dec. 8—indef.
THOUSAND Years, A (Messrs. Shubert): N.Y.C. Jan. 6—indef.
TO-DAY (Manuscript Producing Co.): N.Y.C. Oct. 6—indef.
TOO Many Cooks (Wm. A. Brady): N.Y.C. Feb. 25—indef.
TOWN Pool (Harry Green): Clearfield, Pa., 6, Bilston 7, Seymour 11, Moravia 12, Richland 13, Birmingham 14, Stockport 16, Hillsboro 17.
TRAFFIC, The (W. S. Dugan): Streator, Ill., 4, Ottawa 5, La Salle 6, Kewanee 7, Rock Island 8, Clinton 9.
TRAFFIC, The (Bailey and Drew): Indianapolis, Ind., 2-7.
UNCLE Tom's Cabin (Leon Washburn): Richmond, Ind., 4, Connersville 5, Franklin 6.
UNCLE Tom's Cabin (Kibble and Martin): Prov., R. I., 2-7, Rochester, N. Y., 9-11, Syracuse 12-14.
UNDER Cover (A. H. Woods): Boston Dec. 25—indef.
WALKER, Charlotte (Klaw and Erlanger): Chgo. Feb. 15—indef.
WARD, Fanny (Chas. Dillingham): Cinti., O., 2-7.
WARFIELD, David (David Belasco): Washington 2-7, B'klyn 9-14, Phila. 16—indef.
WARNING, The: Cleveland, O., 1-7, Cinti. 8-14, Toledo 16-18.
WHAT Would You Do?: N.Y.C. —indef.
WHIP, The (Comstock and Gest): Syracuse, N. Y., 2-7.
WHIP, The (Comstock and Gest): Phila. 7—indef.
WITHIN the Law (American Play Co.): Boston Feb. 16—indef.
WITHIN the Law (American Play Co.): El Paso, Tex., 4, 5, Albuquerque, N. M., 6, Santa Fe 7, Trinidad, Colo., 8, La Junta 9, Denver 10-14, Salt Lake City 16, 17, Ogden 18.
WITHIN the Law (American Play Co.): Pittsburgh Feb. 16-March 14, Columbus, O., 16-21.
WITHIN the Law (Central: American Play Co.): Trenton, Mo., 4, Maryville 5, Creston, Ia., 6, Atlantic 7, Red Oak 9, Clarinda 10, Brookfield, Mo., 11, Chillicothe 12, Clinton 13, Springfield 14, Carthage 16.
WITHIN the Law (Eastern: American Play Co.): Sioux City, Ia., 2-4, Ft. Dodge 5, Marshalltown 6, Waterloo 7, Dubuque 9, Clinton 10, La Crosse, Wis., 11, Winona, Minn., 12, Duluth 13, 14, Superior, Wis., 15, Eau Claire 16.
WITHIN the Law (Northern: American Play Co.): Canton, Ill., 4, Macomb 6, Galesburg 7, Muscatine, Ia., 8, Monmouth, Ill., 9, Washington, Ia., 10, Centerville 11, Albia 12, Grinnell 13, Iowa Falls 14, Independence 16, Manchester 17, Galena, Ill., 18.
WITHIN the Law (Southern: American Play Co.): Oklahoma City, Okla., 2-5, Ft. Worth, Tex., 6, 7, Dallas 8-12, Waco 13, Austin 14 San Antonio 15-17, Houston 18, 19.
WITHIN the Law (Special: American Play Co.): Wilmington, Del., 2-7, Elizabeth, N. J., 9-11, Prov., R. I., 16-21.
WITHIN the Law (Western: American Play Co.): Barton, Fla., 4, Arcadia 5, Lakeland 6 St. Petersburg 7, Tampa 9, Gainesville 10, Brunswick, Ga., 11, Waycross 12, Fitzgerald 13, Americus 14.
YELLOW Ticket (A. H. Woods): N.Y.C. Jan. 20—indef.
ZAREMA (Adolf Philipp): N. Y.C. Jan. 28—indef.

PERMANENT STOCK

(List will appear in THE MIRROR on the first issue of each month.)

ACADEMY of Music (Wm. Fox): N.Y.C.
ACADEMY Players: Halifax, N. S.
ALCAZAR: 'Frisco.
ALLEN, Pearl R., Players: Moose Jaw, Sask., Can.
AMERICAN (H. R. Polack): Pittsburgh.
AMERICAN (Harry Clay Blaney): Phila.
AUDITORIUM (Thomas D. Soriero): Fitchburg, Mass.
AUDITORIUM (Miss M. Miller): Kansas City, Mo.
AUDITORIUM (O. Jones): Lynn, Mass.
BAILEY-Mitchell: Seattle.
BAINBRIDGE: Minneapolis.
BAKER: Portland, Ore.
BARRETT: Zanesville, O.
BAYLIES-Hicks: Fall River, Mass.
BESSEY, Jack (J. D. Proudlove): Mason City, Ia.
BISHOP: Oakland.
BROADWAY (Dan B. Sculley): Springfield, Mass.
BUNTING, Emma (E. A. Schiller): New Orleans.
BURBANK, Oliver Morosco): Los Angeles.
CALSMITH: Williamsport, Pa.
CALSMITH: Allentown, Pa.
CALSMITH (Callahan and Smith): Atlantic City, N. J.
CASTLE Square (John Craig): Boston.
CONNESS: Wilmington, Del.
CRESCENT: B'klyn.
DAVIS, Harry: Pittsburgh.
DE DEYNE, Severin: Hoboken, N. J.
DORNER Players: Elmira, N. Y.
DRAMA Players (Edward Keane): Westbrook, Me.
EMPIRE: Montreal.
EMPIRE (Julius Cahn): Salem, Mass.
EMPIRE (Spitz and Nathanson): Prov., R. I.
FOWLER: Fargo, N. D.
FULTON: Lancaster, Pa.
GAGNON-Pelloch: New Orleans.
GAYETY: Indianapolis.
GERMAN (Hans Loebel): St. Louis.
GERMAN (Ludwig Greis): Milwaukee.
GLASER, Vaughan, and Fay Courtenay: Cleveland.
GRAND: B'klyn.
GREENPOINT (Al. Trahern): B'klyn.
HACKETT, Norman: Atlanta, Ga.
HARRINGTON, Beatrice: Denison, Tex.
HARVEY (Joel Friendkin): Quincy, Ill.
HASWELL, Percy: Cleveland.
HOLDEN: Detroit.
HOLDEN: Cleveland, O.
HORNE: Akron, O.
HUNTINGTON, Wright: St. Paul.
HUNTLEY: Savannah, Ga.
JACKSONVILLE (Geo. W. Sammis): Jacksonville, Fla.
JANES, William, Players: Petersburg, Va.
JEFFERSON (Julius Kahn): Portland, Me.
JUNEAU (D. W. Crombarger): Milwaukee.
KELLEY, Jewell: Atlanta, Ga.
LANG, Eva (O. D. Woodward): Denver.
LA VERNE, Lucille: South Bend, Ind.
LAWRENCE, Del S.: Vancouver, B. C.
LITTLE: Los Angeles.
LONERGAN, Lester: New Bedford, Mass.
LONG, Billie (J. P. Goring): Nashville, Tenn.
LYNCH, Edward: Woonsocket, R. I.
LYRIC: Mobile, Ala.
LYTELL-Vaughn: Troy, N. Y.
MACK, Willard, and Marjorie Rambeau: Salt Lake City.
MAGRANE (T. Ashton Magrane): Wichita, Kan.
MAJESTIC (Fred K. Lanham): Erie, Pa.
MALLEY - Denison: Lawrence, Mass.
MALLEY-Denison: Fall River, Mass.
MAYER (Geo. K. Robinson): Haverhill, Mass.
MERRIMACK Players: Lowell, Mass.
MODERN Drama: Savannah, Ga.
MORTON Opera (Lewis J. Morton): Scranton, Pa.
NORTH, Frank: Ft. Worth, Tex.
NORTHAMPTON Players: Springfield, Mass.
OAK Park: Oak Park, Ill.
OLIVER, Otis: Belleville, Ill.
OLIVER, Otis: Rockford, Ill.
ORPHEUM: Phila.
ORPHEUM: Wilmington, Del.
ORPHEUM (H. M. Addison): Reading, Pa.
ORPHEUM (J. Herman Thuman): Cinti.
PEARL (A. A. Webster): Roanoke, Va.
PEARSON, Virginia: Louisville, Ky.
PERMANENT: Edmonton, Can.
PERMANENT Players: Winnipeg.
PERRY, Augusta (Walter Downing): South Framingham, Mass.
PITT Players (Wm. M. Patch): Pittsburgh.
POLI: Waterbury, Conn.
POLI (Wedgwood Nowell): Balto.
POLI: Washington, D. C.
PRINCESS: Tacoma.
PRINGLE, Della (C. H. Van Auker): Butte.
PROSPECT (Frank Gersten): N.Y.C.
REDMOND: Sacramento.
RUSK-Bistee: Erie, Pa.
SAYLES, Francis (David Hellman): Richmond, Ind.
SHUBERT (C. A. Newton): Milwaukee, Wis.
STANFORD Players (Maurice Stanford): Phila.
STORK, Clifford, and Mabel Brownell: Newark, N. J.
SUMMERS: Hamilton, Ont.
THOMPSON-Woods: St. John, Can.
THOMPSON-Woods: Brockton, Mass.
TOLER, Sidney: Halifax, N. S.
TURNER, Clara (W. F. Barry): Port Chester, N. Y.
VAN Dyke and Eaton (F. Mack): La Crosse, Wis.
WADSWORTH (Harry Andrews): N.Y.C.
WALLACE, Chester: Bradford, Pa.
WASHINGTON (Walter N. Lawrence): Detroit.

TRAVELING STOCK

ALLEY'S Associated Players: Atlanta, Ga., 23-March 21.
DOYLE, Edward: Westerly, R. I., 2-7, Danielson, Conn., 9-14, South Manchester 16-21.
EARLE: Bucyrus, O., 2-7, Kalamazoo, Mich., 9-14, Jackson 16-21.
IRVING Place (Rudolf Christians): B'klyn 2-7.
LEONARD Players: Promise City, Ia., 2-4, Derby 5-7.
LONG, Frank E.: Merrill, Wis., 2-8.
LYCEUM (Jack Simmons): Wymore, Neb., 2-7.
LYNN, Jack: Rockville, Conn., 2-7.
PICKERT: Miami, Fla., Feb. 23-March 7.
ROBBINS, Clint and Rosie: Pierre, S. D., 2-7, Rapid City 9-14, Spearfish 16-21.
SHANNON, Harry: Michigan City, Ind., 2-7, Chgo. Jct., O., 9-14, Mt. Vernon 16-21.
TRUMBULL, Lawrence, Players: Albion, Pa., 2-7.
WINNINGER, Frank: Monmouth, Ill., 2-7, Ft. Madison, Ia., 9-14, Canton, Ill., 16-21.
WINNINGER Players (John D. Winninger): Faribault, Minn., 1-7, Albert Lea 8-14.
WOLFORD (E. L. Paul): Greenwood, Ark., 1-7.

OPERA AND MUSIC

ADELE (New Era Producing Co.): San Antonio, Tex., 5-7, Houston 9, 10, Galveston 11, 12, Austin 13, Waco 14, Dallas 16-18.
ADELE (New Era Producing Co.): B'klyn 2-7.
AMERICA (Messrs. Shubert): N.Y.C. Aug. 30—indef.
BRIAN, Donald (Chas. Frohman): Rochester, N. Y., 3, 4, Buffalo 5-7, Chgo. 8-22.
CARLE, Richard, and Hattie Williams (Chas. Frohman): Worcester, Mass., 4, Hartford, Conn., 5, New Haven 6, 7, Balto 9-14.
CENTURY Grand Opera (Messrs. Aborn): N.Y.C. Sept. 15—indef.
DRESSLER, Marie: 'Frisco Jan. 26—indef.
ELTINGE, Julian (A. H. Woods): Phila. 2-14, N.Y.C. 16—indef.
FIREFLY (Jack Shoemaker): Clarksburg, W. Va., 4, Fairmont 5, Morgantown 6, Wheeling 7.
HAPPY Hooligan (Clint Wilson): Newark, N. J., 2-7.
HIGH Jinks (Arthur Hammerstein): N.Y.C. Dec. 10—indef.
HITCHCOCK, Raymond (Cohan and Harris): Boston Feb. 16—indef.
HONEYMOON Express (Messrs. Shubert): Cleveland, O., 2-7.
HOPPER, De Wolf (Messrs. Shubert and Wm. A. Brady): Prov., R. I., 5-7.
HOW D'ye Do? (Anderson Galety Co.): Los Angeles Feb. 2—indef.
KOLB and Dill (George Mooser): St. Louis 2-7, Chgo. 8—indef.
LITTLE Cafe (Klaw and Erlanger): N.Y.C. Nov. 16—indef.
LITTLE Millionaire (Howard Leigh): Big Springs, Tex., 4, Midland 5, Pecos 6, Carlsbad, N. M., 7, Roswell 9, Clovis 10, Plainview, Tex., 11, Lubbock 12, Amarillo 13, Childress 14, Quannah 16, Wichita Falls 17, Mangum, Okla., 18.
LOVERS and Lunatics (Boyle Woolfolk): Rock Island, Ill., 2-4, Keokuk, Ia., 5-8, Quincy, Ill., 9-11, Galesburg 12-14, Kewanee 15, Bloomington 16-18.
MACDONALD, Christie (Werba and Luescher): Chgo. Feb. 8-March 7, Dayton, O., 9, Columbus 10, 11.
McINTYRE and Heath (John Cort): Seattle, Wash., 1-4, Yakima 5, Walla Walla 6, Lewiston, Ida., 7, Spokane, Wash., 8, 9, Wallace, Ida., 10 Missoula, Mont., 11, Helena 12, Great Falls 13, Anaconda 14, Butte 15, Bozeman 16, Livingston 17, Billings 18.
MADCAP Duchess (H. H. Frazee): B'klyn 2-7.
MAID of Athens (Henry W. Savage): Atlantic City, N. J., 6, 7, Washington 9-14, Phila. 16-April 4.
MIDNIGHT Girl (Messrs. Shubert): N.Y.C. Feb. 23—indef.
MODERN Eve (Mort Singer): Owensboro, Ky., 4, Bowling Green 5, Frankfort 6, Lexington 7, Winchester 9, Richmond 10, Middlesboro 11, Knoxville, Tenn., 12, Spartanburg, S. C., 13, Greenville 14, Atlanta, Ga., 16, 17, Montgomery, Ala., 18.
MONTGOMERY and Stone and Elsie Janis (Chas. Dillingham): Kansas City, Mo., 1-4, St. Joseph 5, Omaha, Neb., 6, 7, Lincoln 9.
MUTT and Jeff in Panama (Co. A: Chas. A. Williams): Aberdeen, Wash., 4, Tacoma 5, Seattle 6-8, Monroe 9, Everett 10, Bellingham 11, Vancouver, B. C., 12, Victoria 13, Seattle 14-18.
NEW Boston Comedy (Jack Lait): Boston 2-7.
NEW Sweethearts (Messrs. Shubert): Boston 2-14, Providence, R. I., 16-21.
NIGHT Boat (Klaw and Erlanger): Boston 2-14, Providence, R. I., 16-21.
OLD Heidelberg (Messrs. Shubert): Boston 2-14, Providence, R. I., 16-21.
OLD Town (Fred Ray): Ft. Wayne, Ind., 4, Logansport 5, Kokomo 6, Peru 7, Huntington 9, Marion 10, Muncie 11, Anderson 12, Richmond 13, Connersville 14, Franklin 16, Shelbyville 17, Greenfield 18.
PASSING Show (Shubert-Belasco): N.Y.C. Dec. 25—indef.
PASSING Show (Shubert-Belasco): Chgo. Feb. 16—indef.
PASSING Show (Shubert-Belasco): Phila. Feb. 2—indef.
PASSING Show (Shubert-Belasco): Boston Feb. 2—indef.
PASSING Show (Shubert-Belasco): Cleveland, O., 2-7.
PASSING Show (Shubert-Belasco): Cinti., O., 9-14.
PASSING Show (Shubert-Belasco): Detroit 16-21.
PRINCESS Pat (Messrs. Shubert): Boston 2-14, Providence, R. I., 16-21.
PRINCESS Pat (Messrs. Shubert): Chgo. Jan. 18—indef.
PRINCESS Pat (Messrs. Shubert): Phila. Feb. 2—indef.
PRINCESS Pat (Messrs. Shubert): Cleveland, O., 2-7.
PRINCESS Pat (Messrs. Shubert): Cinti., O., 9-14.
PRINCESS Pat (Messrs. Shubert): Detroit 16-21.
PRINCESS Pat (Messrs. Shubert): Chgo. Feb. 16

ett 10, Arlington 11, Mt. Vernon 12, Anacortes 13, Sedro Woolley 14, Bellingham 15, Vancouver, B. C., 16-18.

MUTT and Jeff in Panama (Co. B: C. Yale): Phila. 2-7, Baltimore 9-14, Phila. 16-21.

MUTT and Jeff in Panama (Co. C: B. M. Garfield): Hamilton, Mont., 4, Helena 5, Great Falls 6, Anaconda 7, Butte 8, Bozeman 9, Lewiston 10, Livingston 11, Big Timber 12, Billings 13, Miles City 14, Glendive 15, Dickinson, N. D., 16, Hanson, S. D., 17, Bismarck, N. D., 18.

MUTT and Jeff in Panama (Co. D: Joe Pettingill): Louisville, Ky., 1-7, Indianapolis, Ind., 9-14, Cinti., O., 16-21.

MUTT and Jeff in Panama (Co. E: A. Mackenzie): Washington, Pa., 4, Waynesboro 5, Monongahela 6, Greensburg 7, Uniontown 9, Morgantown, W. Va., 10, Fairmount 11, Clarksburg 12, Grafton 13, Cumberland, Md., 14, Huntington, W. Va., 16, Altoona, Pa., 17, Johnstown 18.

NEWLYWEDS and Their Baby: Kansas City 2-7.

OH! Oh! Delphine (Klaw and Erlanger): Phila. Feb. 23-March 7.

PASSING Show of 1913 (Messrs. Shubert): Chgo. Feb. 23—indef.

PLEASURE Seekers: Fields and Lowe): Cinti., O., 2-7, Phila. 16-21.

QUEEN of the Movies (Thomas W. Ryley): N.Y.C. Jan. 12—indef.

RED Rose (W. J. Derthick): North Bay, Ont., Can., 4, Orillia 5, Barrie 6, Brantford 7, Galt 9, Guelph 10, Berlin 11, Stratford 12, St. Thomas 13, London 14, Woodstock 16, St. Catharines 17, Hamilton 18.

RED Widow (Philip H. Niven): Hanover, Pa., 4, York 5, Pottsville 6, Easton 7.

RING, Bianchi (Frederic McKay): N.Y.C. Feb. 2—indef.

ROBIN Hood: Frisco Feb. 23-March 7.

ROSE Maid (Frank C. Payne): Gadsden, Ala., 4, Rome, Ga., 5, Cedartown 6, Atlanta 7, Columbus 9, Americus 10, Albany 11, Camilla 12, Tallahassee, Fla., 13, Jacksonville 14, 15, Waycross, Ga., 16, Brunswick 17, Savannah 18.

SAN Carlo Opera Co.: Houston, Tex., 3, 4.

SANDERSON, Julia (Chas. Frohman): Columbus, O., 3, 4, Springfield 5, Lima 6, Toledo 7, Cleveland 9-14, Detroit 16-21.

SARI (Henry W. Savage): N. Y.C. Jan. 18—indef.

SEPTEMBER Morn (Rowland and Clifford): Chgo. Dec. 18—indef.

SEVEN Hours in New York (Wee and Lambert): Wrightsville, Ga., 4, Sandersville 5, Milledgeville 6, Athens 7, Abbeville, S. C., 9, Greenwood 10, Greenville 11, Spartanburg 12, Gastonia, N. C., 13, Chester, S. C., 14, Camden 16, Sumter 17, Orangeburg 18.

SUNNY South (J. C. Rockwell): Randolph, N. Y., 4, Cuba 5, Friendship 6, Owego 7, Bainbridge 9, Unadilla 10, Walton 11, Delhi 12, Liberty 13, Ellenville 14, Goshen 16, Florida 17, Montgomery 18.

WEBER and Fields: Chgo. Feb. 23—indef.

WEDDING Night (Messrs. Shubert): Boston Feb. 16—indef.

WHEN Dreams Come True (P. Bartholomae): N.Y.C. 2-7.

WHIRL of the World (Messrs. Shubert): N.Y.C. Jan. 10—indef.

ZIEGFELD Follies (Florenz Ziegfeld): Balto. 2-7.

MINSTRELS

DUMONT'S (Frank Dumont): Phila. Aug. 30—indef.

FIELD'S, Al. G. (Edw. Conard): Battle Creek, Mich., 4, Kalamazoo 5, Elkhart, Ind., 6, South Bend 7, Moline, Ill., 8, Davenport, Ia., 9, Burlington 10, Oskaloosa 11, Marshalltown 12, Des Moines 13, St. Joseph, Mo., 14.

O'BRIEN, Neil (O. F. Hodge): Nashville, Tenn., 4, Memphis 5, Jackson, Miss., 6, Vicksburg 7, New Orleans, La., 8-14.

PRIMROSE and Dockstader (Earl Burgess): Chgo. Feb. 23-March 7, Aurora 8.

BURLESQUE COLUMBIA WHEEL

AMERICAN Beauties (Dave Gurau): N.Y.C. 2-7, B'klyn 9-14.

AL. Reeves's Beauty Show (Al. Reeves): Chgo. 2-7, Cinti. 9-14.

BEAUTY Parade (Ed. Schaefer): Chgo. 2-7, St. Louis 9-14.

BEAUTY, Youth and Folly (Wm. V. Jennings): Cleveland 2-7, Toledo 9-14.

BEHMAN Show (Jack Singer): Newark 2-7, Phila. 9-14.

BELLES of Beauty Row (Henry P. Dixon): Phila. 2-7, N.Y.C. 9-14.

BEN Welch (Joe Liberman): Hoboken 2-7, Phila. 9-14.

BIG Jubilee (Jas. Weedon): Toronto 2-7, Buffalo 9-14.

BILLY Watson's Big Show (Dan Guzzenheimer): Chgo. 2-7, Detroit 9-14.

BON Ton Girls (Frank McAdler): Prov. 2-7, Boston 9-14.

BOWERY (Geo. Harris): Montreal 2-7, Albany 9-11, Worcester 12-14.

BROADWAY Girls (Louis Oberworth): N.Y.C. 2-14.

COLLEGE Girls (Henry Hedges): St. Louis 2-7, Kansas City 9-14.

COLUMBIA (J. G. McFarland): Syracuse March 2-4, Utica 5-7, Montreal 9-14.

CRACKERJACKS (Chas. B. Arnold): Milwaukee 2-7, Chgo. 9-14.

DREAMLAND (Dick Patton): Detroit 2-7, Toronto 9-14.

FOLLIES of the Day (Jack McNamara): Kansas City 2-7, Omaha 9-14.

GAY New Yorkers (Jake Goldenberg): Balto. 2-7, Wash. 9-14.

GAYETY Girls (Bob Simons): N.Y.C. 2-7, B'klyn 9-21.

GINGER Girls (Emanuel Rosenthal): N.Y.C. 2-7, Bridgeport 12-14.

GIRLS from Happyland (E. W. Chipman): Buffalo 2-7, Rochester 9-14.

GIRLS from Starland (Chas. Donaghue): Paterson 2-7, Newark 9-14.

GIRLS from the Great White Way (Dave Gordon): Springfield March 2-4, Albany 5-7, N.Y.C. 9-14.

GOLDEN Crook (Jas. Fulton): Minneapolis 9-14.

HAPPY Widows (Wm. Fennessy): Minneapolis 2-7, St. Paul 9-14.

HARRY Hastings (Jack Levy): Bridgeport 5-7, Prov. 9-14.

HONEYMOON Girls (Harry Leon): Albany 2-4, Worcester 5-7, Boston 9-14.

LIBERTY Girls (Alex. Germon): Toledo 2-7, Chgo. 9-14.

LOVE Makers (Ira A. Miller): Boston 2-7, Springfield 9-11, Albany 12-14.

MARION'S Own (Bob Travers): Indianapolis 2-7, Chgo. 9-14.

MINER'S Big Frolic (Ed. Daley): Phila. 2-7, Balto. 9-14.

MOLLIE Williams (Phil Isaac): Louisville 2-7, Indianapolis 9-14.

QUEENS of Paris (Jos. Howard): N.Y.C. Feb. 23-March 7, Hoboken 9-14.

ROBIE'S Big Show (Joe Robie): Wash. 2-7, Pittsburgh 9-14.

ROSE Sydell (Harry Thompson): Boston 2-7, N.Y.C. 9-14.

ROSELAND Girls (Walter Greaves): Omaha 2-7.

ROSEY Posey Girls (Louis Livingston): Cinti. 2-7, Louisville 9-14.

SOCIAL Maids (Bob Cohen): B'klyn Feb. 23-March 7, N. Y.C. 9-21.

STAR and Garter (Harry Rose): B'klyn 2-7, Paterson 9-14.

TAXI Girls (Louis Hurtig): B'klyn 2-14.

TROCADEROS (Frank Pierce): Pittsburgh 2-7, Cleveland 9-14.

VANITY Fair (Wm. S. Clark): St. Paul 2-7, Milwaukee 9-14.

WATSON Sisters (Geo. Belfrage): Rochester 2-7, Syracuse 9-11, Utica 12-14.

BURLESQUE PROGRESSIVE CIRCUIT

BLANCHE Baird's Big Show (Billy Dunn): Detroit 2-7, Toronto 9-14.

BROADWAY Belles (Jos. Oppenheim): Chgo. 9-21.

CRUSOE Girls (Chas. Robinson): N.Y.C. Feb. 23-March 7, Phila. 9-14.

DANDY Girls (Chas. Cromwell): Cinti. 2-7, Indianapolis 9-14.

EVA Mull's Big Beauty (Lewis Talbot): Pittsburgh 2-7, Cleveland 9-14.

FOLLIES of Pleasure (Rube Bernstein): N.Y.C. 2-14.

GIRLS from the Follies (Harry Strouse): Chgo. Feb. 23-March 7, Detroit 9-14.

GIRLS from Joyland (Lou Stark): Chgo. 2-14.

HIGH Life Girls (Frank Calder): Kansas City 2-7.

HONEY Girls (Bernard and Zeisler): Trenton 2-7, Phila. 9-14.

MAY Howard's Girls of All Nations (J. D. Barton): Boston Feb. 23-March 7, N.Y.C. 9-21.

MIRTH Makers (Hatch and Beatty): Boston 2-14.

MISCHIEF Makers (Jean Bedini): Pittsfield 2-4, Holyoke 5-7, Boston 9-21.

MONTE Carlo Girls (Tom Sullivan): Toronto 2-7, Buffalo 9-14.

PARISIAN Beauties (Sim Williams): Phila. 2-7, Pittsburgh 9-14.

PROGRESSIVE Girls (Jack Reid): Buffalo 2-7, Binghamton 9-11, Schenectady 12-14.

QUEENS of Cabaret (Sutter and Leavitt): Binghamton 2-4, Schenectady 5-7, Pittsfield 9-11, Holyoke 12-14.

REVOLER Girls (Morris Weinstock): Cleveland 2-7, Cinti. 9-14.

STARS of Burlesque (W. S. Bentley): Indianapolis 2-7, St. Louis 9-14.

TANGO Girls (Chas. Taylor): St. Louis 2-7, Kansas City 9-14.

TRIP to Paris (Harry C. Lake): Phila. 2-7, Trenton 9-14.

MISCELLANEOUS

BINGHAM, Mr. and Mrs. Ralph: Edgiton, Ill., 4, North Chicago 5, Grant Park 6, Bethany 7, New Vienna, O., 9, Dayton 10, Sedalia 11, Cinti. 12, Bremen 13, Spencer, W. Va., 16, Williamstown 17, Youngstown, O., 19.

DESLYS, Gaby: Boston 2-7.

LLOYD, Alice: Montreal 2-7, St. Catharines, Ont., March 12.

PAVLOWA: Atlanta, Ga., 9, 10.

TANGUAY, Eva: Lincoln, Neb., 7, Omaha 11-13.

THURSTON, The Magician (Jack Jones): Detroit 2-7.

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Campbell, Catherine, Elizabeth Carman, Catherine Cooper, Douglas, Gertrude, Edna Dresser, Margaret Drew, Marion Davis, Blanche Du Bois, Vera De Vera, Mrs. Jennie Daly, Ella, Alice, Grace Elliston, Cecil Ellis, Mrs. Lynda Earle, Fernandes, Bijou, Miss Frost, Mrs. E. A. Frederick, Alice Frohman, Mabel Florence.

Guyon, Kate B., Mrs. A. R. Goodall, Viola Gillette.

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Younge, F.

MEN

Appleton, Jas., E. C. Andrews, Alfred Aldridge.

Bardon, Frank, Wm. Bennett, Albert Browne, Lawrence Brouch, Jim Brenner, J. Babcock, Hubert Brets.

Calvert, Louis, Lincoln Carter, Lee Chapin, G. W. Collins, Jno. Curcio.

Driscoll, Joe, Byron Douglas, Frank L. Deer, Guy D'Ennery, Arthur Deming, Erroll Dunbar, David De Wolfe, J. H. Doyle, Carroll Drew, Edouard D'Oise.

Earl, Graham, Jack Ellis, E. P. Evers, Jay Ellis.

Ferner, Harold, Jas. B. Fraser, Wm. Farnum.

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Herbert, Frank, Zach Harris, Henry Hargrave, Mr. Homan, Wells Hawks, Jack Henderson, Harold Hendee, Otis Harlan, Randolph Hartly, Jas. Hester, J. Albert Hall, Conlter Howard.

Keister, Paul, Frank Kennedy, Eugene Keith.

Lipson, Arthur, Stewart Lithgow.

Madden, Jno., Robt. Mansfield, Ross, Mobley, Chas. Meade, Corbett Morris, Harold Mallory, Wm. Montgomery, Armand Meinotte, Ralph Mather, Andy Mackay, Don McMillan, Eugene McGregor.

Newman, Horace.

O'Connor, Herbert, Robt. Ober, Eugene Ormond.

Phillips, Roy, Almas P. Peltier, Howard Polhemus, Lewis Parmenter, Geo. Probert.

Ranney, Frank, Joe Russo, Wilfred Roser.

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RECORD OF DEATHS

MARK MELFORD, a veteran actor and playwright, died Jan. 4 in London, England. Mr. Melford was one of the most curious characters on the English stage. He was widely known and the author of many successful plays. The best known of his works produced in America was the farcical comedy, The Eleptomaniac. When he traveled he always took with him two ravens, which he kept in separate cages.

JAMES RUSSELL, member of the vaudeville team of Russell Brothers, whose sketch, The Irish Servant Girl, has been seen all over the country, died Jan. 31, after a nervous breakdown, at his home, No. 59 Fourth Street, Elmhurst, Queens Borough. He was fifty-one years old. He suffered a nervous breakdown three years ago, at which time he and his brother retired from the stage, after thirty-five years of continuous work.

MRS. CATHERINE MACK, mother of John Mack and grandmother of Mary and Florence Nash, the well-known actresses, died at her home in Albany, N. Y., Sunday morning, Jan. 25. The deceased was eighty-seven years old.

THOMAS LEWIS, father of Julia Arthur (Mrs. B. B. Cheney of Boston), died recently in Westminster, Can., aged eighty-two.

MRS. WILLIAM H. SAINS, wife of William H. Sains, who plays a leading part in The Misleading Lady, died Feb. 6.

EARL TALBOT died at the Presbyterian Hospital, Feb. 14, of pneumonia, after an illness of fifteen days. In his twenty-second year. He was a native of Missouri, but had lived many years on the Coast, where he received his dramatic training in the Morosco Stock companies. At the age of seventeen he supported Hortense Neilson in her San Francisco company, and for his performance of Gavin Diehart in The Little Minister, received unanimous praise. He was leading man for Edna May Spooner in The Price She Paid, and later entered the vaudeville field with Ethel Clifton in The Surgeon. Last season Mr. Talbot was with the Reliance Film Company, and proving an exceptionally good moving picture subject, was engaged for the feature film of The Three Musketeers. He was engaged by the Shuberts for the No. 2 company of The Five Frankforters, and when the tour of that company was canceled, was transferred to the Winter Garden company, where he was understudying the principal male roles at the time of his disease. Earl Talbot was an exceptionally well liked member of the theatrical profession and gave promise of a brilliant future.

JAMES R. PITMAN, seventy-one, a well-known theatrical man, died suddenly at the home of his daughter in Bedford, Mass., Feb. 16, where he had been on a few days' visit. He was stage-manager for Lindsey Morison the past ten years, prior to that stage-manager of the Castle Square Theater, and stage-manager at the Boston Museum for about fifteen years before it closed. On the first day of this year he and Mrs. Pitman celebrated their golden wedding.

TIFFANY DUNCAN, business-manager and advance agent of Charles H. Waldron's Trocadero Burlesquers, died suddenly in his room at the De Alter Hotel, Washington, night of Feb. 20, at the age of sixty-two, of heart disease. His body was taken to Baltimore for interment. Mr. Duncan was unmarried. He is survived by a sister.

ARTHUR SHADWELL MARTIN, a writer who assisted the late Dr. Samuel Hinton in his translation of Quo Vadis, and did some original work of his own besides, died Feb. 25, at 53 Sixth Avenue. Mr. Martin died in poverty, and was buried by the New York Press Club. He was fifty-two years old, and a graduate of Oxford University. He wrote a book on parody which was published by Henry Holt and Company, and collaborated with Miss Esther Singleton in producing several books on art and history.

VAUDEVILLE

Anna Held in Songs—Saharet Returns—Fannie Brice's Cleverness As a Comedienne

White, N. Y.
MADAME BERTHA KALICH,
At the Palace Theater This Week.

ANNA HELD—of the eyes that just won't behave—is in vaudeville.

At the Colonial she made her debut into the varieties through plush hanging curtains in the dizzy glare of the spotlight. Miss Held, in her gown and cloak of gold and green and with her headdress of waving emerald plumes, looked charming—a *chic* artiste to her finger tips.

Her songs? First came "You Were Made For Me," an easily forgettable lyric, which was succeeded by "Where is My Wandering Boy To-night?" This is possibly the best of her repertoire—just a bit spicy, for the wandering boy wasn't the missing lad of the old song. Not-a'-all, as Neil Kenyon would say, not-a'-all. The next melody sounded something like "I Have Such a Way Wis Me"—the cheerful story of a young lady who "wonders what's the masser wis her eyes" when she meets a romantic person "with kisses like the hero in Three Weeks."

To be truthful, Miss Held places too much reliance upon her eyes. Fluttering liquid glances have their appeal but, like everything, they may be overdone. Miss Held is an artiste but she lacks variety of method.

Her wiles once made an appeal to the "baldhead row"—but now the gentlemen who frequented the front seats are getting their thrills at the tango or the white slave films.

It is folly for Miss Held to use four songs of exactly the same type, each done with the same little tricks. Why must she always sing about her eyes? That is something of an optical illusion.

She gave two encores, her well known "Come Play With Me," and "I Just Can't Make My Eyes Behave." Intimate Kinemacolor pictures of Miss Held enjoying an afternoon among the flowers, horseback riding and at the zoo, were spliced between her songs. The idea of presenting motion pictures between vocal numbers doesn't seem particularly successful.

But Miss Held is an artiste and an institution—even if she no longer gives us those delightfully naughty thrills.

Louise Alexander and Clive Logan again revealed their grace and ease in modern dances "of the moment" at the Colonial. They make an excellent dancing team. The repertoire included the Tango Argentine, the waltz and the Maxixe Brasiliene.

The alluring Miss Alexander and the graceful dancing Mr. Logan registered a solid hit.

Saharet might well have stepped from an old fashioned picture to the stage of the Palace Theater. With her billowy ankle length gown of purple and light blue, she seemed to personify the spirit of other days to the present age of tight fitting revelations.

Her first number is a graceful minuet. Senor J. Florido, a youthful looking Spaniard, follows in the Danse Sarbaje, a sort of injection of passion into the clog dance. The third was La Panaderes, a pretty terpsichorean duet done to the clinking of castanets.

The final offering was the Tango Argentine. Here Florido danced with sinuous ease that doesn't develop on the American stage and can only be imported. In fact, it was a tropical edition of the tango.

Fannie Brice is a comedienne with real humor. She's a bit of the Belle Baker-Sophie Tucker type, with less of their vocal power to swing a rag song over and more subtle—almost insinuating—skill. In fact, Miss Brice is a young woman who is really funny.

First she interprets history as it's seen in the syncopated eyes of Tin Pan Alley, relating vocally, with the usual snap-your-finger accompaniment, of Paul Revere's one-horse power midnight glide.

White, N. Y.
LOUISE ALEXANDER AND CLIVE LOGAN
Graceful Exponents of the Modern Dance.

Her second number discloses the astonishingly gay reputation of Uncle Jerry, "who soaks up cider just like a blotter," in his home town. Then Miss Brice returns in her black striped gown to sing her Yiddish melody, "Fol-De-Rol-Dol." After that she shows how easy it is to be an ingenue—just acting looselike—and then she imitates an acrobat. "Dancing Around" completes her repertoire.

Miss Brice certainly knows how to point a song with genuine humor. Indeed, she's the Marie Lloyd of the American rag.

Claude Gillingwater again offered his effective sketch, Wives of the Rich, on Broadway. The playlet holds the interest, is written with thorough theatric skill—every point is made forcefully and every detail is well thought out—and it is admirably played with repression and sincerity. The playlet tells the story of a dream—the fancy of a millionaire who realizes he has neglected his wife and dreams that he has been supplanted by another in her heart. As the wife is about to elope, he confronts the lover and kills him. The police arrest him—and he awakens.

Mr. Gillingwater knows how to tell a story with vigor and he knows, too, how to act with authority and naturalness. Edith Lyle plays the wife with charm and sympathy—the role could not be better done. Frederick Forrester makes his moment tell as the dream intruder.

Joan Sawyer and John Jarrott, in their second week at the Palace, really disclosed their charm of dancing. Surety and complete ease succeeded the nervousness of the first performance and the result was a delightful repertoire of modern dances.

Miss Sawyer, in black jet and with her filmy pink scarf, is a thoroughly fascinating figure, dancing with lithe gracefulness; while Mr. Jarrett makes a sympathetic associate dancer who can admirably fit himself to every mood. The Congo Tango Negro Drag may be rather out of the ordinary, but it is difficult in appearance, and consequently robs the earlier three numbers of their flavor of easy grace.

Kate Elinore and Sam Williams returned in one of those repartee turns.

"Were you very successful on your last fishing trip," asks Mr. Williams.

"Excruciatingly," responds Miss Elinore.

"What did you catch?"

"A cold!"

Then the comedienne snaps a little air rifle at the audience or waves her right arm in an eccentric gesture as if to still any theatergoer who laughs audibly.

Mr. Williams sings a charming little effusion called "I Love the Ladies," in which swimmin' rhymes with wimin'—you can guess the rest.

This sort of thing has long been considered funny in our best circles. Whenever a comedienne appears behind the footlights in a grotesque costume, the audience sits back with an expectant smile on its face. This is going to be funny, it says to itself, because it always has been. Personally Miss Elinore, in her queer garb of red and green, isn't any more amusing to us than is Trixie Friganza pushing an

(*Continued on page* 23.)

Otto Sarony, N. Y.
MISS FLORENCE MAY ROMAINE,
Society Entertainer Soon to Appear in Vaudeville.

THE GENTLE ART OF BEING A MAN

A Chat with Kathleen Clifford, "The Smartest Chap in Town"

White, N. Y.
MISS CLIFFORD IN ONE OF HER CHARMING IMPERSONATIONS

KATHLEEN CLIFFORD has been termed "the smartest chap in town."

No better phrase could describe her charming impersonations. They're smart and they're also done with delicacy and appeal.

Just how does Miss Clifford work out her imitations? That's the question I asked her. "I don't work them out," was her surprising response. "My impersonations are sort of intuitive. I just can't describe them any other way.

"When I was in The Top o' the World I played a little girl. Now, in studying my part, I didn't go out and watch children in order to get their little tricks and mannerisms. The moment I put on my make-up my feelings were those of a child. If I saw a pile of dirt on the stage I simply couldn't have kept my hands out of it.

"It's just the same when I don my masculine attire. I am a man—for the moment. The first thing I know—without realizing it—I find myself searching my clothes for my cigarette case. Now I never smoke cigarettes off stage. Not that I have any prudish ideas against women smoking, but I simply don't care about them. Yet, in masculine make-up, I find a cigarette in my hands before I know it. It's intuition, I guess, for there isn't a thing masculine about me off stage.

"After a performance a short time ago I found, on returning to my hotel, that a brooch was missing. The next day my maid and I searched at the theater and where do you suppose we found the keepsake? In the watch pocket of my stage waistcoat. The brooch was watch-shaped and, without thinking, my sub-conscious self had dropped it into the pocket, just as I went out before the footlights. So you see, I'm a man just by intuition.

"In making my quick change behind my shadow screen, I never look at a mirror to adjust my tie or put on my hat. I've been told that men do it in that careless way—that any way they put on their hat is the right way.

"My shadow screen was my own idea. When I first decided to go into vaudeville I went about the variety houses, studying the various acts. I saw that the biggest difficulty for women lay in the waits required in making costume changes. You came out in a song, 'got' your audiences and went off to change your gown. Bang—the interest was lost! I thought over it for some time and the screen idea came to me. I think it has worked out very well.

"Of course, there is nothing about it to offend in the slightest. Do you think so?" inquired Miss Clifford.

I hastily responded that the screen was a charming idea—beyond the shadow of a doubt.

"Anyway, I'm just a lad for the moment," continued the "smartest chap." "Besides, I seem to please the women most and I receive a great many letters from them about my act.

"Many people coming from the legitimate fail because they miss the vaudeville touch. You have to 'get' them the moment you appear—by your personality, by your methods, by something that grips the attention.

"Songs naturally take time in working out. It requires many performances to develop a melody, to find out just what thing—what trick of the voice or what little gesture—to put in here and there. Songs grow slowly."

Miss Clifford hasn't sacrificed her hair to art. "I've hit upon a way of doing up my hair so that, from even a few feet away, it has every appearance of being cut short. It is really unusually long, almost to my knees. But, of course, my method is a secret.

"I'm going to England in the Summer, if all goes well." Here Miss Clifford tapped the arm of her wooden chair. "I'm going to see what playgoers over there will think of me as a 'chappie.' It will be rather interesting.

"I've had quite a few unusual experiences in vaudeville. Out in Indianapolis recently I was on the same bill with Orford's Elephants. I had been giving the elephants lumps of sugar every day, and towards the end of the week, just as I was entering the stage for one of my songs, I felt something seize me. It was one of the elephants—who apparently thought I had sugar in my pocket and was going to find out. I felt myself being pulled into the wings, but I managed to break away. I was so frightened that I just ran across the stage and disappeared in the other wings. The audience, however, seemed to appreciate the novelty.

"Then in Columbus, the bear belonging to an animal act broke loose at the moment I was making a costume change behind my shadow screen. Just as he knocked over my electric lamp, I decided that the front stage was the safest place. So, with a gown over one arm and my tuxedo suit over the other, I crawled under my curtain out in front of the footlights. The audience, I am thankful to say, had seen the bear's shadow and wasn't a bit shocked at my impromptu appearance. So I just climbed into my tuxedo on the spot, while the stage hands rounded up my visitor.

"Of course, I ran—being a woman at the moment. It was intuitive. If I had been in masculine attire I might have remained—but I wasn't."

David and Livingston, Cleveland, Ohio
MISS KATHLEEN CLIFFORD.

WALTER J. KINGSLEY COMMENTS ON VAUDEVILLE

Edgar Allan Woolf as a Man of Wealth—John Pollock's Genius—The Tango Orgy

By Walter J. Kingsley.

EDGAR ALLAN WOOLF is a shining example of the money possibilities of vaudeville. The young producer-author-manager has twenty-three successes to his credit in current variety, and his income reaches four figures weekly when the going is good. He lives on an imposing scale at the Hendrik Hudson. It is good to note that Mr. Woolf is very charitable and that no appeal for aid from a deserving member of the theatrical profession ever goes unheeded. His secretary is his almoner as well, and daily sends checks to impoverished actors, broken-down producers, indigent wardrobe women and former valets to ungrateful stars. Though charitable to a fault, Mr. Woolf nevertheless exercises a wise economy in his daily life. A little incident of a few mornings ago will illustrate as well as a volume the nature of the man. His second serving man, as is his custom, served a great silver pot of coffee filled with steaming fluid. Mr. Woolf was breakfasting alone, and, calling for six of the dainty, transparent, hand-painted coffee cups, he placed them in a row and filled each to brimming from the heavy, hand-hammered pot. "You see, James, how wasteful you are!" he exclaimed. "You know that I drink but one cup of coffee at my morning meal, yet you serve me enough for six farm hands. If this occurs again I fear that you will have to seek another master." I have heard a similar incident recorded of Mr. James Stillman, the great banker, and it is provocative of thought to notice how the minds of our leading citizens run in similar channels. Surely this indicates that, after all, there are certain inviolable principles upon which success is founded. I have neglected to mention that in his lighter hours Mr. Woolf dances. He dances fervently, as one performing a religious rite, and one can imagine him at a Pan-Hellenic festival bearing away the laurel wreath from the glowing youth of Greece. In all the world of vaudeville the name of Edgar Allan Woolf stands for success. Many players owe their professional existence to him. He has a great sense of situation and of humor.

Were I a stylist and could create atmosphere and reveal the remotest verge of psychology, I would write for the *North American Review* or some other publication dear to vaudeville an article entitled, "The Patience of John Pollock." As all men in our dearly loved profession know, he is the young man once known as "Truthful John," who heads that great publicity organization, the National Photograph and Press Bureau. It is the mission in life of himself and his erudite staff to secure and file away photographs, plots, billing, programme matter and general information about each and every act playing either Orpheum or Keith time. Now to hear performers blatt about incorrect billing, lack of lobby advertising or a misspelled name, one would think that to be ignorant of their affairs was the sin against the Holy Ghost. Yet it is next door to an impossibility to make these persons kick in with material. They feel that they are standing in a calcium blaze with all the world looking on. Not to know every detail of Slinger and Hash in The Romance of the Owl Wagon is to be damned as bestially ignorant in their eyes. Now Pollock wrestles with all this, and he has acquired a unique collection of information about vaudeville that is on tap for the big time theaters. When a manager gets his bill he sends a memorandum to Pollock and gets right back all the photos, billing, programme matter and press matter in a neat package. I have called on him for half a dozen of the biggest houses in the world for a year now, and he has never fallen down. He has a genius for organization, and, though he maintains a thorough card index, every detail of his vast collection of vaudeville data is registered in his brain, above which the hair is folding its tents and silently stealing away. He is still "truthful," but better than that he is BELOVED by all who have dealings with him. In the show world a man of honor and ideals is a rare find, like coming across a giant redwood in a swamp. John Pollock is that sort of a man.

Miss Virginia Harned likes vaudeville. She is happy in the two-a-day and our audiences are immensely pleased by her interpretation of Tolstoi's Anna Karenina. She gives a superb performance and her triumph is all the greater because making a vaudeville sketch out of that colossal novel is like wrenching a stone from the great Pyramid and making it represent the whole mass. Miss Harned has one laugh at the critics which she laughs every time she thinks of her play of Anna Karenina, once known as The Great Question. She worked over the script herself, and to give punch to one of her big scenes where the leading man was driving her into a corner she interpolated a bit of verbal gunpowder in which she spoke of her married life as "legalised prostitution." Thereupon a half-dozen critics exclaimed, "How like the stark brutal genius of the Slav to use this stabbing phrase! This is the real Tolstoi, the man of the steppes." Now, of all the play this was the one thing of moment that was not Tolstoi but Virginia Harned. Do you wonder that she laughs? At present Miss Harned is living in Blanche Bates's sumptuous duplex apartment in Sixty-seventh Street and dispensing a gracious hospitality in the brief breathing spaces between performances. In these Winter days the lovely country home appealeth not when she is required at the theater twice every day, including Sunday.

Hearken to me, young man! Heed not the diligent, nor the studious, nor the moral; heed nothing but your dancing, and you shall come to honor and a high place in the affections of men and women if Fate sees fit to make you a master of the tango and pussy-footed glider in the modern dance. You may be so ignorant that they dub you a hick in your native slum, you may be so sub-normal in your morals that low men and low women discuss your degeneracy as something inhuman, you may desert the wife of your bosom and let your children go cold and hungry—but, by all the gods, if you are a "lovely dancer" and have a dress suit you can go everywhere and be clasped close by orchidaceous women and make yourself a dancing aphrodisiac sought by folk of light and leading. You can "bust right inter serciety," as one of our stall-fed dancing pets expresses it, and you can mingle your fetid breath with the perfumed breathing of society buds. Even horrible, gross old men with all the sins in the calendar to their credit and with no vitality left outside their legs and tongues, are greedily seized for dancing partners by New York women who boast of social position and of refinement. The dancing craze has become an orgy. If you do not dance, stay away from all social gatherings in public or private, for the scorn that you can outgame if caught in crime will bury you deep down in ridicule if you cannot dance the modern dances. So be it.

Joan Sawyer and John Jarrott are the reigning dance divinities at the Colonial this week. Their lightness of foot is comparable only to thistledown floating in sunbeams. Pierre Louys should celebrate them in one of those novels that Carl Van Vechten loves. Mr. Jarrott is emphatically lord of the act. He cracks the whip like Ernest Legree and must be obeyed; and the radiant Joan, worshipped from afar by men of millions and Jeanette Glider, dances as she never danced before. When the Jarrott hand tightens on the soft arm in chide she winces not but steps more ecstatically to the nigger band.

AUSTIN AND MORTON JOIN

Comedians Will Soon Be Seen in Vaudeville in a New Act

Ralph Austin, best known as a member of the team of Bailey and Austin, starred in The Top o' the World, and James Morton, of Morton and Moore, last seen at the Winter Garden, have joined forces for vaudeville.

Mr. Austin last appeared in Hop o' My Thumb. The two will offer a dancing sketch made up of old-time terpsichorean and pantomimic bits, popular years ago.

Austin and Morton will open on Monday under Max Hart's direction.

THE WEEKS' REVIEW

(*Continued from page 22.*)

assistant about in a travesty Apache dance. We must be in the minority—when it comes to comediennes.

H. B. Martin, billed as Alan Dale's own cartoonist, made his variety debut and drew interesting crayon cartoons of various stage celebrities, concluding with "composite pictures" of George with his hatchet and Dale with a hammer. Martin has the nucleus of a good turn—he simply needs to develop some enlivening humorous touches.

Eddie Foy and his family offer one of those "sure fire" acts. A child can always appeal to an audience and there are seven of them—appealing as well as bright and clever—in Mr. Foy's family. As long as humanity is humanity, Foy and his family will go on scoring. "Matrimony," says Mr. Foy, "is no garden of roses—it's one large kindergarden."

Mr. Foy—tremulous of voice and broadly comic—depicts a dashing widow while the seven little Foys do entertaining work, from mimicking their father to contributing a little vocalism and dance.

Frederick James Smith.

Miller, M'p'l's.
SIMONE DE BERYL,
Now at the Victoria in "Ma Cherie."

BAILEY AT COLONIAL

General Shift in Keith House Managers Moves Sam Tauber to Bronx Theater

A general shift in the house managers of a number of the B. F. Keith houses will bring Harry A. Bailey from the Bronx to the Colonial Theater as manager. Sam Tauber has been transferred from the Bronx to the Colonial as manager.

Ben Blatt goes from the Bushwick to the Orpheum as business-manager, while William Massaud transfers from the Orpheum at the Bushwick.

Al. Trahern goes from the Greenpoint to the Crescent, and Lew Parker from the Crescent to the Greenpoint.

Elmer Rogers, at the Palace, and Claude Saunders, at the Alhambra, remain unchanged.

The changes at the Colonial and Bronx take effect on Monday.

McWATTERS AND TYSON RETURN

McWatters and Tyson, just returned from a successful English variety season, open on March 23 at the Bronx Theater.

M. S. Bentham is directing the American tour.

TO OFFER "SQUAW MAN"

William Faversham Opens in Vaudeville at Colonial on Monday in Royle Play

William Faversham will begin his season in vaudeville at the Colonial on Monday in a condensed version of Edwin Milton Royle's The Squaw Man.

Contracts were signed last week and Mr. Faversham immediately went to Darien, Conn., where he conferred with Mr. Royle. For the vaudeville tour Mr. Faversham will use the stable scene of the third act.

Following the week at the Colonial, Mr. Faversham will be seen at the Brooklyn Orpheum and the New York Palace, with Philadelphia, Cleveland, Cincinnati, Chicago, Milwaukee, St. Louis and other cities to follow.

Twenty-five hundred dollars weekly is said to be the salary which Mr. Faversham will receive during his variety season.

BROOKS REWRITES ACT

"The Water Cure" Now Becomes a Farce, "Curing Billy"—Now in Brooklyn

Jesse L. Lasky is this week presenting Alan Brooks in the farce comedy, Curing Billy, at the Bedford in Brooklyn. Curing Billy is the tabloid musical comedy, The Water Cure, revised and rewritten into farce form by Mr. Brooks.

The Water Cure had its original source in Cheer Up, the unsuccessful Mary Roberts Rinehart farce, which was offered at the Harris Theater last season. This year it was made into a vaudeville musical comedietta by Cecil De Mille and Miss Rinehart, and has since undergone several revisions.

Mr. Brooks, however, has scored each time the piece has been offered in its various forms. As a tabloid farce it will now tour the Proctor Circuit and will later be seen in the big Keith houses.

TOUR FOR HAL FORDE

M. S. Bentham Arranging for Appearance of Favorite in Vaudeville

M. S. Bentham is arranging a vaudeville tour for Hal Forde, who scored an unusual hit in the successful operetta, Adele.

Mr. Forde is widely known on the musical stage and in vaudeville, both in America and England. He will be seen in a new offering immediately following his season in Adele.

SAHARET GOES ABROAD

Saharet played her last week in American vaudeville at the Palace Theater last week. She is sailing for Europe to play a series of engagements in Germany.

VAUDEVILLE DATES

The current week is understood where no date is given.

Dates Ahead must be received by Friday for the next issue.

ABBOTT, Tilly, and Partner: Orph., Duluth, 8-14.
ACT Beautiful: Orph., Knoxville.
ADAMS, Billy and Edith: Poli's, Hartford; Poli's, New Haven, 9-14; Poli's, Springfield, 16-21.
ADAMS, Mabel, Co.: Orph., Sioux City; Orph., Duluth, 8-14.
ADELAIDE and J. J. Hughes: Jardin de Danse, N.Y.C.—indef.
AGNESE, Louise, Co.: Bronx, N.Y.C.
AGOUST and De Beryl: Victoria, N.Y.C.
AHEARN, Charles, Troupe: Maryland, Balto., 9-14; Bushwick, B'klyn, 16-21.
ALEXANDER Brothers: Colonial, Norfolk; Grand, Syracuse, 16-21.
ALFREDS, Two: Keith's, Cincinnati, 9-14; Keith's, Indianapolis, 16-21.
ALLEN, Minnie: Keith's, Prov.; Bushwick, B'klyn, 9-14.
AMERICAN Dancers: Shubert's, Utica; Penn, Phila., 16-21.
ANGER, Lou: Orph., Kansas City; Orph., Des Moines, 8-14.
APDALE'S Circus: Orph., Harrisburg; Poli's, Springfield, 16-21.
ARCADIA: Colonial, N.Y.C.; Fifth Ave., N.Y.C., 9-14; Keith's, Wash., 16-21.
ARION: Orph., Memphis, 9-14.
ARMSTRONG and Clark: Orph., Savannah, 2-4; Orph., Charleston, 5-7; Lyric, Birmingham, 9-14; Forsythe, Atlanta, 16-21.
ARMSTRONG and Ford: Orph., Portland, Ore.
ARTHURS, Three: Dominion, Ottawa, Can., 9-14; Temple, Hamilton, 16-21.
ASAHI Jans: Lyric, Birmingham, 9-14; Orph., Knoxville, 16-21.
ASAKI: Orph., Duluth.
ASHLYN, Belle: Orph., Omaha.
ATHLETAS, Four: Orph., New Orleans.
AUSTRALIAN Boy Scouts: Temple, Hamilton, Can.
AVON Comedy Four: Shea's, Toronto, 9-14; Poli's, Springfield, 16-21.
AXTELLE, Hoskins: Maryland, Balto., 9-14; Fifth Ave., N.Y.C., 16-21.
AZARD Brothers: Grand, Pittsburgh; Keith's, Indianapolis, 9-14; Keith's, Cinti., 16-21.
BABY Ann: Shubert's, Utica, N.Y., 16-21.
BABY Helen: Poli's, New Haven, 16-21.
BAGBY, Sergeant: Orph., New Orleans; Keith's, Cinti., 16-21.
BAKER, Belle: Keith's, Phila.; Maryland, Balto., 9-14; Keith's, Toledo, 16-21.
BALL and West: Colonial, N.Y.C.; Bushwick, B'klyn, 9-14; Keith's, Lowell, 16-21.
BALL, Rae Elinora: Orph., Jacksonville; Orph., Savannah, 9-11; Orph., Charlestown, 13, 14; Alhambra, N.Y.C., 16-21.
BARKER, Ethel Mae: Fifth Ave., N.Y.C., 16-21.
BARNARD, Sophye: Orph., Kansas City; Orph., Des Moines, 9-14.
BARNES, Gertrude: Orph., Stockton, 4, 5; Orph., San Jose, 6, 7.
BARNES, Stuart: Maj., Chgo.
BARROWS and Milo: Orph., Memphis, 8-14.
BARRY and Wolford: Keith's, Louisville.
BARRY, Mr. and Mrs. Jimmy: Temple, Detroit; Temple, Rochester, 9-14; Grand, Pittsburgh, 16-21.
BARTH, Lee: Colonial, Erie, Pa., 9-14; Hipp., Cleveland, 16-21.
BARTHOLDI'S Birds: Maryland, Balto., 16-21.
BATES, Blanche: Orph., B'klyn.
BEAUMONT and Arnold: Poli's, Springfield; Bushwick, B'klyn, 9-14.
"BEAUTIES, The": Palace, N.Y.C.; Alhambra, N.Y.C., 9-14; Fifth Ave., N.Y.C., 16-21.
"BEAUTY Is Only Skin Deep": Keith's, Cinti.; Keith's, Indianapolis, 9-14; Forsythe, Atlanta, 16-21.
BELL, Digby: Keith's, Toledo; Keith's, Columbus, 9-14; Hipp., Cleveland, 16-21.
BELLECLAIR Brothers: Bushwick, B'klyn; Colonial, N.Y.C., 9-14; Orph., Montreal, 16-21.
BERGER, Edgar: Keith's, Wash., 9-14.
BERRA, Mabel: Victoria, N.Y.C., 16-21.
BERNARD and Harrington: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
BEYER and Brother: Orph., Birmingham; Orph., Knoxville, 9-14; Orph., Charleston, 16-18; Orph., Savannah, 19-21.
BIG City Four: Maryland, Balto.; Orph., Montreal, 9-14; Dominion, Ottawa, 16-21.
BINNS, Binns and Binns: Orph., Frisco; Orph., Oakland, 9-14.
BISHOP, Marie: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Stockton, 11, 12; Orph., San Jose, 13, 14.
BISPHAM, David: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
BISON City Four: Poli's, New Haven, March 9-14; Bronx, N.Y.C., 16-21.
BISSETT and Scott: Keith's, Louisville.
BLANCHE, Belle: Orph., B'klyn; Victoria, N.Y.C., 9-14.
BLANK Family: Orph., Memphis; Orph., New Orleans, 8-14.
BLESSINGS, The: Orph., Vancouver; Orph., Seattle, 8-14.
BOGONNY Troupe: Shubert's, Utica, N.Y., 16-21.
BOHEMIANS, Three: Temple, Detroit, 16-21.
BOUDINI Brothers: Orph., Sioux City; Orph., Omaha, 8-14.
BOWERS, Fred: Colonial, Grand Rapids; Keith's, Toledo, 9-14; Hipp., Cleveland, 16-21.
BRADNER and Derrick: Colonial, N.Y.C.
BRADS, The: Orph., Duluth; Temple, Detroit, 16-21.
BREEN, Harry: Orph., Memphis; Orph., New Orleans, 8-14.
BRICE and Gonne: Orph., Knoxville.
BRICE, Fannie: Colonial, N.Y.C.; Victoria, N.Y.C., 9-14; Grand, Pittsburgh, 16-21.
BRONSON and Baldwin: Maj., Milwaukee; Columbia, St. Louis, 8-14.
BROOKS and Bowen: Temple, Detroit, 9-14; Temple, Rochester, 16-21.
BROWN, Harris and Brown: Columbia, Grand Rapids, Mich., 9-14.
BRYAN and Sumner: Orph., Lincoln; Orph., Sioux City, 8-14.
BUCH, Fritz and Lucy: Maj., Milwaukee.
BUCKLEY'S Animals: Orph., Jacksonville; Orph., Savannah, 9-11; Orph., Charlestown, 13, 14; Forsythe, Atlanta, 16-21.
BURKE, John and Mae: Shu-

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The Originator of the Apaché and Vampire Dance
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CLIVE LOGAN
Late Star of the London Opera House
IN
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Direction MAX HART

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Miss Norton—Paul Nicholson
LAUGHS

bert's, Utica, N. Y.; Proctor's, Newark, 9-14; Fifth Ave., N.Y.C., 16-21.
BURLEY and Burley: Victoria, N.Y.C.
BURNS and Fulton: Keith's, Prov.; Poli's, New Haven, 9-14; Poli's, Hartford, 16-21.
BURNS and Kissen: Shea's, Buffalo, 16-21.
BURNS, Kilmar and Grady: Orph., Vancouver; Orph., Seattle, 9-14.
BYAL and Earle: Lyric, Birmingham; Forsythe, Atlanta, 9-14; Orph., Jacksonville, 16-17.
CABARET Three: Orph., B'klyn.
"CALIFORNIA": Hudson, Union Hill, N. J., 16-21.
CAMERON and O'Connor: Orph., Portland, Ore.
CANFIELD and Ashley: Victoria, N.Y.C.; Maryland, Balto., 9-14.
CANTWELL and Walker: Lyric, Richmond; Maryland, Balto., 9-14; Forsythe, Atlanta, 16-21.
CAPITOL City Four: Orph., Jacksonville.
CAPTAINE, Elcide: Orph., Frisco, Orph., Oakland, 8-14.
CARLTONS, The: Bushwick, B'klyn, 16-21.
CARLYLE and Romer: Orph., Frisco, 8-14.
CARRERA, Liane: Poli's, Scranton; Poli's, New Haven, 9-14; Keith's, Phila., 16-21.
CARRILLO, Leo: Orph., Los Angeles.
CARSON and Brown: Keith's, Boston.
CARTMEL and Harris: Keith's, Indianapolis, 9-14; Keith's, Louisville, 16-21.
CARUS and Randall: Orph., B'klyn, 9-14.
CAHUE, Emma: Palace, N.Y.C.
CATALANE and Denny: Orph., Vancouver, 8-14.
CAUPOLICAN Chief: Bushwick, B'klyn; Keith's, Boston, 9-14; Keith's, Prov., 16-21.
"CELLULOID Sara": Temple, Rochester.
CERVE: Bronx, N.Y.C.; Bushwick, B'klyn, 9-14.
CHEEBERT'S Manchurians: Orph., Vancouver, 8-14.
CHESTER and Kingston: Victoria, N.Y.C.
CHIP and Marble: Orph., Memphis; Orph., New Orleans, 8-14.
CHOATE, Mattie, Co.: Proctor's, Newark.
CLARK and Hamilton: Temple, Detroit; Temple, Rochester, 9-14; Orph., Montreal, 16-21.
CLARK and Verdi: Keith's, Cinti.; Keith's, Toledo, 9-14; Hipp., Cleveland, 16-21.
CLARK, Edward, Co.: Proctor's, Newark, N. J., 9-14.
CLAUDIUS and Scarlet: Alhambra, N.Y.C.; Keith's, Wash., 9-14; Bushwick, B'klyn, 16-21.
CLAYTON, Bessie: Orph., Frisco; Orph., Oakland, 8-14.
CLIFF, Laddie: Lyric, Richmond; Forsythe Atlanta, 9-14; Keith's, Phila., 16-21.
CLINE, Maggie: Fifth Ave., N. Y.C., 16-21.
"CLOWNLAND": Bushwick, B'klyn; Alhambra, N.Y.C., 9-14.
COLLINS and Hart: Orph., Frisco, 8-14.
COLLINS, Mlle: Palace, Chgo.; Keith's, Toledo, 9-14.
"COLONIAL Days": Shubert's, Utica, N. Y., 16-21.
CONCHAS, Paul: Orph., Los Angeles; Orph., Salt Lake City, 8-14.
CONLEY and Webb: Orph., Salt Lake City.
CONLIN, Steel and Carr: Orph., Memphis; Orph., New Orleans, 8-14.
CONNOLLY and Wenrich: Orph., B'klyn, 9-14; Bronx, N.Y.C., 16-21.
CONNOLLY, Mr. and Mrs. E.: Temple, Hamilton, Can., 9-14; Orph., Montreal, 16-21.
CONROY and Models: Orph., Des Moines; Orph., Omaha, 8-14.
CONSUL and Betty: Poli's, New Haven; Hipp., Cleveland, 16-21.
COOK, Joe: Fifth Avenue, N. Y.C.; Poli's, New Haven, 9-14.
COOPER, Joe and Lew: Hipp., Cleveland, 9-14; Grand, Syracuse, 16-21.
CORRELLI and Gillette: Orph., Omaha; Orph., Kansas City, 8-14.
COUNTISS, Cathrine, Co.: Palace, Chgo.
COURTNEY, Minerva, Co.: Proctor's, Newark, N. J., 16-21.
COX, Ray: Keith's, Cinti., 9-14.
CRESSY and Dayne: Keith's, Toledo; Hipp., Cleveland, 9-14; Grand, Syracuse, 16-21.
CRONIN, Morris, Co.: Keith's, Boston, 9-14.
CROSS and Josephine: Fifth Ave., N.Y.C.; Colonial, N.Y. C., 9-14; Maryland, Balto., 16-21.
CROUCH and Welch: Orph., Duluth; Orph., Winnipeg, 8-14.
CUMMINGS and Gladding: Orph., St. Paul; Orph., Duluth, 8-14.
CURTIS, Sam, Co.: Forsythe, Atlanta; Orph., Knoxville, 9-14.
CUTTYS, Three: Maj., Chgo.
DAILEY, Robert, Co.: Keith's, Indianapolis; Lyric, Birmingham, 9-14; Orph., Memphis, 16-21.
DAINTY English Trio: Grand, Syracuse, 9-14; Keith's, Phila., 16-21.
DAVIES Family: Alhambra, N.Y.C., 9-14.
DALY, Lucy, Co.: Lyric, Birmingham; Colonial, Norfolk, 9-14; Lyric, Richmond, 16-21.
DAMEREL, Geo., Co.: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Stockton, 11, 12; Orph., San Jose, 13, 14.
DAMOND, Eugene: Orph., St. Paul.
"DANCE Reveries": Forsythe, Atlanta; Orph., Knoxville, 9-14.
DANIELS and Conrad: Shea's, Toronto; Bronx, N.Y.C., 9-14.
DAZIE, Mlle.: Keith's, Columbus, 9-14.
DEAGON, Arthur: Keith's, Columbus.
DE CARDOVER, Davidson: Colonial, Norfolk, Va., 9-14; Orph., Easton, Pa., 16-18; Orph., Allentown, 19-21.
DE COE, Harry: Alhambra, N. Y.C.; Poli's, Hartford, 9-14.
DEELEY, Ben, Co.: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
DE GASCOGNE Cadets: Temple, Rochester; Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
DE LISLE, Juggling: Fifth Ave., N.Y.C.
DELMORE and Light: Grand, Pittsburgh, 16-21.
DEMAREST and Chabot: Orph., Stockton, 4, 5; Orph., San Jose, 6, 7 Orph., Los Angeles, 8-14.
DE SCHELL, Dorothy: Poli's, Scranton; Penn, Phila., 9-14; Shubert's, Utica, N. Y., 16-21.
DE SERRIS, Henrietta: Orph., Sioux City, 8-14.
DE VINE and Williams: Keith's, Boston; Keith's, Prov., 9-14.
DE VOIE Trio: Keith's, Boston, 16-21.
DEVEREAUX, Jack, Co.: Alhambra, N.Y.C.
DEVRIE, Emma: Palace, N.Y.C.
DIAMOND and Brennan: Grand, Pittsburgh; Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
DIAZ Monks: Keith's, Boston, 16-21.
DICKINSON, "Rube": Keith's, Louisville; Keith's, Cinti., 9-14; Colonial, Norfolk, Va., 16-21.
DOLCE Sisters: Palace, Chgo.; Columbia, Grand Rapids, 9-14.
DONOVAN and Arnold: Orph., Jacksonville; Orph., Knoxville, 9-14.
DOOLEY and Sayles: Orph., Frisco; Orph., Oakland, 8-14.
DOOLEY, Jed and Ethel: Keith's, Lowell; Keith's, Prov., 16-21.
"DOUBLE Cross": Orph., Los Angeles.
DRAPERS, The: Orph., Montreal; Temple, Hamilton, 9-14.
DUFFY and Lorens: Bronx, N. Y.C.; Alhambra, N.Y.C., 9-14.
DUNFEE, Josephine: Maj., Chgo.; Keith's, Columbus, 9-14.
DU-For Brothers, Three: Poli's, Springfield, 16-21.
DUPREE and Dupree: Columbia, Grand Rapids; Keith's, Toledo, 9-14; Hipp., Cleveland, 16-21.
DUPREE, Minnie: Keith's, Wash.; Alhambra, N.Y.C., 9-14; Keith's, Phila., 16-21.
DUPREZ, Fred: Temple, Rochester; Colonial, N.Y.C., 9-14; Orph., B'klyn, 16-21.
DYER, Hubert, Co.; Colonial, Erie, Pa.; Poli's, Scranton, 9-14; Poli's, New Haven, 16-21.
ELINORE and Williams: Keith's, Wash.; Keith's, Phila., 9-14; Alhambra, N.Y. C., 16-21.
ELIZABETH, Mary: Temple, Hamilton, Can., 9-14; Orph., Montreal, 16-21.
ELLIS, Harry: Victoria, N.Y. C.
ELLISONS, Three: Keith's, Louisville; Keith's, Cinti., 9-14.
EMPIRE Comedy Four: Colonial, Norfolk; Orph., Harrisburg, Pa., 9-14; Colonial, Erie, 16-21.
ENTERTAINERS, Four: Orph., Knoxville; Orph., Savannah, 9-12; Orph., Charlestown, 13-15.
ERGOTTI Lilliputians: Palace, N.Y.C.; Keith's, Wash., 9-14; Maryland, Balto., 16-21.
ERNIE and Ernie: Keith's, Louisville, 9-14.
ERROLL, Bert: Bushwick, B'klyn; Grand, Syracuse, 9-14; Temple, Detroit, 16-21.
EUGENE, Carl, Troupe: Proctor's, Newark.
FARBER Girls: Temple, Detroit; Temple, Rochester, 9-14; Victoria, N.Y.C., 16-21.
FATIMA: Poli's, New Haven; Poli's, Hartford, 9-14; Alhambra, N.Y.C., 16-21.
FAVERSHAM, Wm.: Colonial, N.Y.C., 9-14; Orph., B'klyn, 16-21.
FISHER and Green Co.: Maryland, Balto.; Forsythe, Atlanta, 9-14; Lyric, Birmingham, 16-21.
FISHER, Bud; Maj., Chgo.; Maj., Milwaukee, 8-14.
FISHER, Mr. and Mrs. Perkins: Empress, Salt Lake City; Empress, Denver, 7-14.
FISHER, Sally: Bushwick, B'klyn; Keith's, Boston, 9-14; Orph., B'klyn, 16-21.
FITZGIBBON, Bert: Orph.; Salt Lake City; Orph., Denver, 8-14.
"FIXING the Furnace": Maj., Milwaukee.
FLANAGAN and Edwards: Orph., B'klyn; Colonial, N.Y. C., 9-14; Alhambra, N.Y.C., 16-21.
FLORO, Prince: Temple, Detroit, 9-14; Temple, Rochester, 16-21.
FORD, Max and Mabel: Colonial, N.Y.C.
FOSTER and Lovett: Orph., Frisco; Orph., Sacramento, 8-10; Orph., Stockton, 11-12; Orph., San Jose, 13-14.
FOX and Dolly: Orph., St. Louis.
FOY, Eddie and Family: Orph., Kansas City, 8-14.
FRIEND and Lesser: Alhambra, N.Y.C.
FREEMAN and Dunham: Orph., Montreal; Dominion, Ottawa, 9-15; Temple, Hamilton, 16-21.
FRENCH and Ely: Orph., Winnipeg; Orph., Regina, 8-10; Sherman Grand, Calgary, 11-12; Empire, Edmonton, 13-14.
FRIGANZA, Trixie; Bronx, N. Y.C.; Bushwick, B'klyn, 16-21.
FRISINI: Forsythe, Atlanta; Orph., Jacksonville, 9-14; Forsythe, Atlanta, 16-21.
GABRIEL, Master: Bronx, N. Y.C.
GALLAGHER and Carlin: Orph., Des Moines; Orph., Sioux City, 8-14.
GALLOWAY, Louise, Co.: Colonial, N.Y.C., 9-14; Alhambra, N.Y.C., 16-21.
GALVIN, Wallace: Shea's, Toronto.
GANNON, Helen: Orph., Stockton, 4, 5; Orph., San Jose, 6, 7 Orph., Los Angeles, 8-14.
GARDINER, Jack; Lyric, Birmingham; Lyric, Richmond, 9-14.
GARDINER Three: Alhambra, N.Y.C., 9-14.
GENARO and Bailey: Orph., New Orleans; Victoria, N.Y. C., 16-21.
GEORGE, Edwin: Colonial, Erie, Pa.
GERMAINE, Herbert, Trio: Shea's, Buffalo, 16-21.
GIEGER, John: Keith's, Indianapolis; Keith's, Louisville, 9-14; Keith's, Cinti., 16-21.
GILFOIL, Harry: Orph., Winnipeg; Orph., Regina, 8, 10; Sherman Grand, Calgary, 11-12; Empire, Edmonton, 13, 14.
GILLETTE'S Animals: Orph., Portland, Ore.
GILLINGWATER, Claude, Co.: Keith's, Phila.; Bronx, N. Y.C., 9-14; Maryland, Balto., 16-21.
"GIRL from Milwaukee": Poli's, Springfield, 9-14.
GLOCKERS, The: Keith's, Phila., 9-14.
GOLDBERG, R. L.: Victoria, N.Y.C., 16-21.
GOLDEN, Claude: Keith's, Columbus; Columbia, Cinti., 9-14; Keith's, Indianapolis, 16-21.
GOLDIN, Horace, Co.: Orph., Lincoln, Neb., 8-14.
GOLDSMITH and Hoppe: Alhambra, N.Y.C.; Poli's, Scranton, 9-14.
GOLEMAN'S Animals: Orph., Los Angeles, 9-14.
GORDEN, Paul: Maj., Chgo.; Columbia, St. Louis, 8-14.
GORDON and Kinley: Poli's, New Haven, 16-21.
GORDON and Rice: Poli's, Scranton; Poli's, New Haven, 16-21.
GORDON Highlanders: Orph., Knoxville; Orph., Allentown, 9-11; Orph., Easton, 12-14.
GORDONE, Robbie: Colonial, N.Y.C.; Orph., B'klyn, 9-14; Bronx, N.Y.C., 16-21.
GRADY, Jere, Co.: Bronx, N. Y.C.
GRANT and Hoag: Forsythe, Atlanta, 9-14.
GRAPEWIN, Charles: Shea's, Toledo; Temple, Detroit, 9-14; Temple, Rochester, 16-21.
GRAZERS, The: Orph., Birmingham; Orph., Savannah, 9-11; Orph., Charlestown, 13, 14; Orph., Knoxville, 16-21.
"GREEN Beetle": Colonial, Norfolk; Keith's, Phila., 9-14.
GREEN, Ethel: Forsythe, Atlanta; Lyric, Birmingham, 9-14; Lyric, Richmond, 16-21.
GRIFFIN, Gerald: Birkenhead, Belfast; Dublin, Ireland, 9-14; Burnley, 16-21; Plymouth, Eng., 23-28.
HALLIGAN and Bykes: Hipp., Cleveland.
HAL and Francis: Keith's, Wash.; Temple, Hamilton, Can., 9-14.
HANDERS and Millias: Bushwick, B'klyn.
HANLON and Clifton: Keith's, Indianapolis; Hipp., Cleveland, 9-14.
HANLON and Hanlon: Orph., Omaha 8-14.
HARDEEN: Poli's, Hartford, 16-21.
HARNED, Virginia: Bronx, N. Y.C.; Bushwick, B'klyn, 9-14; Alhambra, N.Y.C., 16-21.
HART, Marie and Billy: Temple, Detroit; Temple, Rochester, 9-14; Poli's, New Haven, 16-21.
HART, Louis: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Stockton, 11, 12; Orph., San Jose, 13, 14.
HARTLEY'S Wonders: Orph., Seattle; Orph., Portland, 8-14.
HARVEYS, Four: Grand, Syracuse; Victoria, N.Y.C., 9-14; Fifth Ave., N.Y.C., 16-21.
HASSMANS: Keith's, Atlanta; Orph., Jacksonville, 9-14; Lyric, Birmingham, 16-21.
HAWKINS, Lew: Orph., Lincoln; Columbia, Grand Rapids, 9-14; Keith's, Toledo, 16-21.
HAYDEN, Burton and Hayden: Columbia, Grand Rapids; Keith's, Columbus, 9-14.
HAYES, Ed., Colonial, Erie, Pa.; Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
HAYWOOD, Harry, Co.: Keith's, Wash., 9-14.
HAZARD, Jack: Orph., St. Paul; Orph., Duluth, 8-14.
HEATH and Millership: Shea's, Buffalo; Shea's, Toronto, 9-14; Keith's, Prov., 16-21.
HEDDERS, Three: Colonial, N. Y.C.
HELD, Anna: Alhambra, N.Y. C.; Keith's, Boston, 16-21.
HELENE and Justine: Columbia, Grand Rapids.
HENNINGS, John and Winnie: Lyric, Richmond; Keith's, Wash., 9-14; Bronx, N.Y.C., 16-21.
HENRY and Francis: Grand, Syracuse, 9-14; Orph., B'klyn, 16-21.
HERBERT and Goldsmith: Keith's, Cinti.; Keith's, Louisville, 9-14.
HERLEIN, Lillian: Orph., Lincoln; Orph., Omaha, 8-14.
HERMAN, Dr.: Orph., Los Angeles, 9-14.
HERMAN Trio: Columbia, St. Louis, 8-14.
HERRMANN, Adelaide: Bushwick, B'klyn.
HERRON and Gaylord: Alhambra, N.Y.C.; Orph., B'klyn, 9-14.
HESS and Fox: Palace, N.Y. C.; Keith's, Boston, 9-14; Orph., B'klyn, 16-21.
HOCKNEY Co.: Orph., Frisco, 9-14.
HOEY and Lee: Colonial, N.Y. C.; Victoria, N.Y.C., 9-14; Alhambra, N.Y.C., 16-21.
HOFFMAN, Gertrude, Co.: Hipp., Cleveland; Keith's, Wash., 9-14; Colonial, N.Y. C., 16-21.
HOLDEN, Maxwell: Orph., Jacksonville, 9-14.
HOLMES and Buchanan: Temple, Hamilton, Can.
HOLT, Alfred: Poli's, Scranton, Pa., 9-14.
HOMER, Mason, Co.: Maj., Chgo.
HONEY Girls: Keith's, Cinti., 9-14; Keith's, Indianapolis, 16-21.
"HOUSE Warmers": Shubert's, Utica, N. Y.
HOWARD and McKane: Maryland, Balto.; Keith's, Phila., 9-14; Keith's, Wash., 16-21.
HOWARD and Ratcliffe Co.: Maryland, Balto., 16-21.
HOWARD, Great: Poli's, Springfield, 9-14; Victoria, N. Y.C., 16-21.
HOWARD'S Ponies: Poli's, Springfield; Bronx, N.Y.C., 16-21.
HUGHES, Mrs. Gene, Co.: Keith's, Boston; Keith's, Prov., 9-14.
HUNTING and Francis: Keith's, Prov.; Bushwick, B'klyn, 9-14; Keith's, Phila., 16-21.
HUNTING, Lou and Mollie: Orph., Memphis, 9-14.
HURLEY Troupe: Keith's, Louisville; Grand, Syracuse, 16-21.
HUSSEY and Lee: Keith's, Phila.; Grand, Pittsburgh, 9-14; Proctor's, Newark, 16-21.
HYAMS and McIntyre: Orph., B'klyn; Poli's, Hartford, 16-21.
ICELANDIC Troupe: Orph., B'klyn; Keith's, Phila., 9-14.
IDANIAS, Five: Bronx, N.Y. C., 9-14.
IMHOFF, Conn and Coreene: Orph., Harrisburg; Keith's, Cinti., 9-14; Keith's, Indianapolis, 16-21.
INGE, Clara: Orph., Vancouver, 8-14.
INIZ: Temple, Hamilton, Can., 9-14.
IOLEEN Sisters: Orph., Lincoln; Orph., Kansas City, 9-14.
IRVINE, Alexander, Rev.: Grand, Syracuse; Maj., Milwaukee, 9-14.
ISHIKAWA Japs: Bronx, N. Y.C.; Maryland, Balto., 9-14; Keith's, Phila., 16-21.
IRHMED: Forsythe, Atlanta, 9-14; Orph., Jacksonville, 16-21.
JACKSON, Thos. P., Co.: Orph., Knoxville, 9-14; Forsythe, Atlanta, 16-21.
JEFFERSON, Joe, Co.: Hipp., Cleveland; Orph, Harrisburg, Pa., 9-14; Keith's, Toledo, 16-21.
JOHNSON, Martin: Orph., Salt Lake City; Orph., Denver, 8-14.
JONLEYS, Two: Shea's, Toronto; Temple, Hamilton, 9-14.
JORDAN Girls, The: Orph., B'klyn.
JUNGMAN Family: Palace, N. Y.C.
"JUST Half Way": Lyric, Birmingham; Keith's, Columbus, 9-14.
KALICH, Bertha: Palace, N. Y.C.
KARNO Co.: Orph., Montreal, 9-14.
KARTELLI Brothers: Orph., Winnipeg; Orph., Regina, 8-10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
KASARACS, Four: Alhambra, N.Y.C.; Bushwick, B'klyn, 9-14; Orph., B'klyn, 16-21.
KAUFMAN Troupe: Orph., Seattle; Orph., Portland, 8-14.
KAUFMAN, Vernie: Alhambra, N.Y.C.
KEANE, Robert E.: Hipp., Cleveland; Temple, Detroit, 9-14; Temple, Rochester, 16-21.
KRATONS, Three: Fifth Ave., N.Y.C.
KEENAN, Frank, Co.: Orph., Salt Lake City, 8-14.
KELLER, Jessie: Keith's, Louisville, 16-21.
KELLY and Harrison: Keith's, Prov., 16-21.
KELLY and Lafferty: Poli's, Scranton.
KELLY and Pollock: Orph., Frisco, 8-14.
KELLY, Andrew: Keith's, Prov.
KELLY Duo: Orph., New Orleans.
KENNY, Nobody and Platt: Colonial, Norfolk, Va., 9-14; Shubert's, Utica, N. Y., 16-21.
KENNEDY and Rooney: Orph., Omaha; Orph., St. Paul, 8-14.
KENO and Green: Orph., B'klyn; Victoria, N.Y.C., 9-14.
KENO, Walsh and Melrose: Sherman Grand, Calgary, 4, 5; Empire, Edmonton, 6, 7.
KENT, S. Miller, Co.: Orph., Kansas City; Orph., Omaha, 8-14.
KINGSTON and Ebner: Orph., Seattle; Orph., Portland, 8-14.
KIRK and Fogarty: Orph., Harrisburg, Pa., 9-14; Poli's, Scranton, 16-21.
KIRKSMITH Sisters: Colonial, N.Y.C., 9-14; Keith's, Prov., 16-21.
KITAMURA Japs: Hipp., Cleveland.
KITANOS, The: Keith's, Cinti.; Keith's, Indianapolis, 9-14.
KITNER and McClay: Orph., Harrisburg, Pa., 9-14.
KLUTING'S Animals: Grand, Pittsburgh, 9-14; Keith's, Wash., 16-21.
KNAPP and Cornelia: Colonial, N.Y.C., 16-21.
KRAMER and Morton: Shea's, Toronto; Temple, Hamilton, 9-14; Dominion, Ottawa, 16-21.
KRAMERS, The: Orph., Des Moines, 8-14.
KYLE, Tom, Co.: Keith's, Prov.
LAI Mon Kim: Keith's, Indianapolis; Shubert's, Utica, N. Y., 9-14; Orph., Harrisburg, Pa., 16-21.
LAMBERT and Ball: Keith's, Phila., 16-21.
LANGDON, Lucier, Co.: Bronx, N.Y.C.
LANE and O'Donnell: Temple, Detroit; Temple, Rochester, 9-14; Bushwick, B'klyn, 16-21.
LA ROCCA, Roxy: Shea's, Toronto, 9-14; Colonial, Erie, Pa., 16-21.
LATHAM, Ada: Keith's, Lowell; Poli's, Hartford, 16-21.
LA TOY Brothers: Orph., St. Louis; Orph., Memphis, 9-14.
LAVIER: Poli's, Springfield.
"LAWN Party, The": Columbia, St. Louis; Orph., Memphis, 9-14.
LAWRENCE and Cameron: Orph., Salt Lake City, 8-14.
LAWTON: Columbia, Grand Rapids; Fifth Ave., N.Y.C., 16-21.
LEAN, Cecil, Co.: Orph., Duluth; Orph., Minneapolis, 8-14.
LEE and Cranston: Bronx, N. Y.C.
LEHR, Anna, Co.: Orph., Oakland; Orph., Los Angeles, 8-14.
LEIPZIG: Temple, Detroit; Temple, Rochester, 9-14; Keith's, Lowell, 16-21.
LEON, Daisy: Orph., Sioux City; Orph., Memphis, 8-14.
LEON, Great: Temple, Hamilton, Can., 9-14.
LEONARD and Russell: Orph., Los Angeles, 9-14.
LESLIE, Bert; Empress, Frisco.
LESTER, Harry B.: Orph., Sioux City; Orph., Omaha, 8-14.
LEVY, Bert: Orph., Sioux City; Orph., Des Moines, 8-14.
LEWIS and Dody: Poli's, Hartford, 16-21.
LEWIS and Norton: Decatur, Ill., 2-4; Ft. Worth, Texas, 9-14; Dallas, 16-21.
LEWIS and McCarty: Orph., St. Louis; Maj., Milwaukee, 8-14.
LEWIS, Henry: Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
LIBONITI: Poli's, Hartford, 16-21.
LIGHTNER and Jordan: Keith's, Boston; Keith's, Prov., 9-14; Keith's, Phila., 16-21.
LINDSAY, Fred: Orph., Kansas City, 8-14.
LINTON and Lawrence: Temple, Detroit 9-14; Temple, Rochester, 16-21.
LLOYDS, Aerial: Orph., Duluth, 8-14.
LLOYD, Marie: Orph., Frisco, 8-14.
LOCKETT and Waldron: Keith's, Prov.; Grand, Pittsburgh, 9-14.
LONG, Lilly: Orph., Montreal, 16-21.
LO'S, Marie, Co.: Keith's, Toledo; Grand, Pittsburgh, 16-21.
LORRAINE and Dudley: Orph., B'klyn.
"LOVE in the Suburbs": Victoria, N.Y.C., 9-14.
LOYAL and Partner: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Stockton, 11-12; Orph., San Jose, 13, 14.
LUBY, Edna, Co.: Proctor's, Newark, N. J., 16-21.
LYDELL, Rosers and Lydell: Poli's, Hartford, 9-14.
LYNCH and Zeller: Orph., New Orleans.
LYONS and Yosco: Palace, Chgo.; Columbia, St. Louis, 8-14.
MACK and Orth: Orph., New Orleans.
MACK, Chas.: Keith's, Toledo, 9-14.
MADDEN and Fitzgerald: Grand, Syracuse, 9-14.
MAITLAND, Madge: Orph., Portland, Ore.
MALWELL and Holden: Orph., Savannah, 2-4; Orph., Charleston, 5-7.
MANG and Snyder: Shubert's, Utica, N. Y., 9-14; Colonial, Norfolk, 16-21.
MANN, Louis, Co.; Fifth Ave., N.Y.C.; Orph., B'klyn, 9-14.
MAHONEY, Tom: Keith's, Indianapolis, 16-21.
MARCONI Brothers: Dominion, Ottawa, Can., 9-14.
MARRENA and Delton Brothers: Grand, Syracuse, 9-14.
MARIE, Dainty: Columbia, St. Louis; Maj., Milwaukee, 8-14.
MARLO Duo: Orph., Kansas City.
MARTHA, Mlle; Shea's, Buffalo; Shea's, Toronto, 9-14.
MARGUERITE, Rose: Fifth Ave., N.Y.C.
MARTINS, Flying: Maryland, Balto.; Bushwick, B'klyn, 9-14; Victoria, N.Y.C., 16-21.
MARTINETTI and Sylvester: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Stockton, 11, 12; Orph., San Jose, 13, 14.
MARGUERITE, Rose; Proctor's, Newark, N. J., 9-14.
MARTIN and Fabrini; Grand, Pittsburgh, 9-14; Forsythe, Atlanta, 16-21.
MASON and Keeler: Maj., Milwaukee, 8-14.
MASON and Murray: Poli's, New Haven.
MASON, Wilbur and Jordan: Alhambra, N.Y.C., 16-21.
MATILDA and Elvira: Orph., Seattle; Orph., Portland, 8-14.
MATINEE Girls; Keith's, Columbus; Grand, Pittsburgh, 9-14; Keith's, Cinti., 16-21.
MAXINE and Babbie: Orph., Sacramento, 2-4; Orph., Stockton, 5-7; Orph., San Jose, 8, 9; Orph., Los Angeles, 10-14.
McBANS, The: Lyric, Richmond; Colonial, Norfolk, 9-14.
McCAY and Windsor: Victoria, N.Y.C.
McCONNELL and Simpson: Proctor's, Newark; Fifth Ave., N.Y.C., 9-14.
McCORD and Shaw: Orph., Denver; Orph., Lincoln, 8-14.
McCORMACK and Irving: Orph., Denver; Orph., Lincoln, 8-14.
McCORMICK and Wallace: Orph., Savannah, 2-4; Orph., Charleston, 5-7; Orph., Knoxville, 16-21; Lyric, Birmingham, 16-21.
McCULLOUGH, Carl: Orph., Minneapolis, 8-14.
McDEVITT, Kelly and Lacy: Orph., St. Paul; Orph., Duluth, 8-14.
McFARLAND, Marie and Madame: Keith's, Wash.; Keith's, Columbus, 16-21.
McGINN, Francis, Co.: Temple, Detroit; Temple, Rochester, 9-14; Keith's, Boston, 16-21.
McGIVENEY, Owen: Maryland, Balto.; Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
McKAY and Ardine: Orph., Montreal; Shea's, Toronto, 16-21.
McKINLEY, Nell; Fifth Ave., N.Y.C.; Keith's, Prov., 9-14.
McRAE and Clegg: Colonial, Erie, Pa.
MELROSE, Bert: Orph., Montreal, 9-14; Dominion, Ottawa, 16-21.
MELVILLE and Higbie: Hipp., Cleveland; Keith's, Columbus, 9-14; Keith's, Cinti., 16-21.
MERCEDES: Keith's, Phila.
MEREDITH and Snyder: Keith's, Columbus, O., 16-21.
MEREDITH Sisters: Proctor's, Newark.
MERRILL and Otto: Keith's, Phila.; Hipp., Cleveland, 9-14; Shea's, Buffalo, 16-21.
METROPOLITAN Minstrels: Shea's, Buffalo, 9-14; Shea's, Toronto, 16-21.
MIJARES: Poli's, New Haven, 9-14; Poli's, Scranton, 16-21.
MILITARY Girl, The: Orph., Savannah, 9-11; Orph., Charleston, 12-14.
MILLMAN Bird: Keith's, Phila.; Maryland, Balto., 9-14.
MILLER and Vincent: Orph., B'klyn, 9-14.
MONTAMBO and Wells: Orph., B'klyn, 9-14.
MONTAGUE'S Birds: Bushwick, B'klyn; Alhambra, N.Y. C., 9-14; Colonial, N.Y.C., 16-21.
MONTGOMERY, Marshall; Columbia, St. Louis; Orph., Memphis, 9-14.
MOORE and Young: Keith's, Cinti.; Forsythe, Atlanta, 9-14.
MORALIS Brothers: Orph., Minneapolis; Orph., St. Paul, 8-14.
MORRIS and Allen: Grand, Pittsburgh; Proctor's, Newark, N. J., 9-14.
MORRIS, Hilda: Lyric, Birmingham, 16-21.
MORTON, Clara, Co.: Maryland, Balto.; Shea's, Toronto, 16-21.
MORTON, Ed.: Lyric, Birmingham; Orph., Knoxville, 9-14; Maryland, Balto., 16-21.
MORTON, Jas. J.: Victoria, N.Y.C.
MORTON, Sam and Silver: Keith's, Cinti.; Keith's, Louisville, 9-14.
"MOTORING": Orph., Montreal; Dominion, Ottawa, 9-14; Shea's, Buffalo, 16-21.
MOSHER, Hayes and Mosher: Orph., Vancouver; Orph., Seattle, 8-14.
MOWATTS, Five; Hipp., Cleveland, 9-14; Keith's, Cinti., 16-21.

MULLER and Stanley: Orph., Lincoln; Orph., Sioux City, 8-14.
MUNSEY, Edna: Orph., Kansas City, 8-14.
MURIEL and Francis: Orph., Des Moines.
MURPHY and Nichols: Orph., Los Angeles.
MURPHY, Mr. and Mrs.: Temple, Hamilton, Can.
MURRAY, Elizabeth: Victoria, N.Y.C.
MURRAY, John T.: Temple, Hamilton, Can.; Keith's, Columbus, 9-14.
MYRTLE and Daisy: Fifth Ave., N.Y.C.
"NAKED Man, The": Orph., Vancouver, 8-14.
NASH, Julia, Co.: Orph., Vancouver; Orph., Seattle, 8-14.
NELSON and Nelson: Orph., Denver; Orph., Lincoln, 8-14.
"NEPTUNE'S Garden": Orph., St. Paul; Orph., Winnipeg, 8-14.
NETHERSOLE, Olga, Co.: Orph., Vancouver; Orph., Seattle, 8-14.
NEVINS and Gordon: Orph., Knoxville.
NICHOLS, Nellie: Palace, Chgo.; Maj., Milwaukee, 8-14.
NICK'S Skating Girl: Keith's, Wash.
"NIGHT in English Music Hall": Keith's, Boston.
NONETTE: Orph., Des Moines; Orph., Sioux City, 8-14.
NORDSTROM, Francis, Co.: Fifth Ave., N.Y.C., 9-21.
NORTON and Nicholson: Bushwick, B'klyn; Poli's, Hartford, 9-14; Victoria, N.Y.C., 16-21.
OAKLAND, Will, Co.: Grand, Syracuse; Colonial, Erie, Pa., 9-14; Shea's, Buffalo, 16-21.
O'BRIEN, Havel, Co.: Keith's, Phila., 9-14.
ODELL, Maude, Co.: Maj., Chgo.; Columbia, St. Louis, 8-14.
O'DONNELL, Charles, Co.: Keith's, Indianapolis; Grand, Pittsburgh, 9-14; Keith's, Cinti., 16-21.
"OLD Soldiers Fiddlers": Keith's, Toledo.
OLYMPIC Trio: Poli's, Springfield, 9-14.
O'MEARS, Gliding: Temple, Rochester; Garrick, Wilmington, Del., 9-14.
O'NEIL, Belle: Shea's, Toronto.
"ON School Playground": Bronx, N.Y.C., 16-21.
O'NEIL, Doc: Victoria, N.Y.C., 16-21.
O'NEIL, Nance: Orph., Salt Lake City; Orph., Denver, 8-14.
ORFORD'S Elephants: Keith's, Boston; Keith's, Prov., 9-14; Poli's, New Haven, 16-21.
OTERITA: Orph., St. Louis; Maj., Milwaukee, 8-14.
PAGE, Helen, Co.: Grand, Pittsburgh, 16-21.
PANTZER, Doc: Orph., Salt Lake City; Orph., Denver, 8-14.
PARISH, Frank: Orph., Salt Lake City, 8-14.
PARILLO and Frablto: Orph., Vancouver; Orph., Seattle, 8-14.
PARSHLEYS, The: Bronx, N.Y.C.; Keith's, Phila., 9-14; Bushwick, B'klyn, 16-21.
PAULI and Boyne: Hudson, Union Hill, N. J.
PAYNE, Nina: Orph., Montreal; Dominion, Ottawa, 16-21.
PEARSON and Goldie: Temple, Hamilton, Can.
PETERSON Brothers: Keith's, Boston; Bronx, N.Y.C., 16-21.
PEERS, The: Keith's, Prov.
PERRY, Albert: Keith's, Columbus, Ohio, 16-21.
PETCHING, Rose: Fifth Ave., N.Y.C.
PHILLIPS and White: Orph., Sacramento, 8-4; Orph., Stockton, 5-7; Orph., San Jose, 8-9.
POLLOCK, Milton, Co.: Plaza, San Antonio; Keith's, Wash., 16-21.
POMEROY, Grace: Orph., Jacksonville, 9-14.
"PORCH Party": Poli's, Hartford; Poli's, Springfield, 16-21.
POWER Brothers: Orph., St. Paul.
PRELLE'S Dogs: Keith's, Lowell, 16-21.
PREVOST and Brown: Orph., Knoxville, 9-14.
PRUITT, Hill: Orph., Regina, 8-4; Sherman Grand, Calgary, 5-7; Empire, Edmonton, 8, 9.
PURNELL, Kathryn, Co.: Temple, Hamilton, Can.; Orph., Montreal, 9-14.
"PURPLE Lady": Orph., Altoona, Pa.; Orph., Johnstown, 9-14; Grand, Pittsburg, 16-21.
RAFAYETTE'S Dogs: Colonial, N.Y.C.
RAMSDELL Trio: Shea's, Buffalo, 16-21.
RANDALLS, The: Orph., Winnipeg; Orph., Regina, 8-10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
RANF, Claude: Poli's, Hartford, 16-21.
RAY and Hilliard: Orph., Jacksonville; Lyric, Richmond, 9-14.
RAYMOND and Bain: Keith's, Boston; Shubert's, Utica, 9-14; Orph., Hamilton, Can., 16-21.
RAYMOND and Caverly: Keith's, Toledo; Keith's, Indianapolis, 9-14; Keith's, Louisville, 16-21.
REDFORD and Winchester: Proctor's, Newark, N. J., 16-21.
REDHEADS, Lasky's: Poli's, Springfield; Keith's, Boston, 9-14; Poli's, Scranton, 16-21.
REED Brothers: Orph., B'klyn; Orph., Harrisburg, Pa., 9-14.
REINOLD, R. Co.: Temple, Rochester; Maryland, Balto., 9-14; Lyric, Richmond, 16-21.
REISNER and Gores: Penn, Phila.; Lyric, Richmond, 9-14; Keith's, Wash., 16-21.
RELLOW: Maj., Milwaukee.
REMPLE, H. and B.: Keith's, Boston; Dominion, Ottawa, Can., 16-21.
RENARDO, Three: Keith's, Boston; Colonial, N.Y.C., 9-14; Orph., B'klyn, 16-21.
RESNOS, Four: Orph., Des Moines; Orph., Minneapolis, 8-14.
REUTER Brothers: Orph., Memphis; Orph., New Orleans, 8-14.
RICE, Andy: Columbia, Grand Rapids; Grand, Syracuse, 16-21.
RICE and Morgan: Orph., Regina, 2-4; Sherman Grand, Calgary, 5-7; Empire, Edmonton, 8, 9.
RICHARDS and Brandt: Poli's, New Haven, 9-14.
RICHARDS and Kyle: Temple, Rochester; Colonial, Norfolk, 9-14.
RICHARDS, Chris: Dominion, Ottawa, Can.; Alhambra, N.Y.C., 9-14; Victoria, N.Y.C., 16-21.
RIGOLETTO Brothers: Temple, Rochester, 16-21.
RIGOLETTO Brothers: Maj., Chgo.; Temple, Detroit, 9-14.
RINALDO: Keith's, Cinti., 16-21.
RITCHIE, Adele: Keith's, Wash.
RIVES, Shirley, Co.: Orph., Seattle; Orph., Portland, 8-14.
ROACH and McCurday: Orph., Harrisburg; Maryland, Balto., 9-14.
ROBERT, Hans: Orph., Oakland; Orph., Oakland, 8-14.
ROBERTS, Theo., Co.: Orph., Minneapolis; Orph., St. Paul, 8-14.
ROBERTA and Verera: Orph., Kansas City; Orph., Des Moines, 8-14.
ROEHM'S Athl. Girls: Keith's, Indianapolis; Keith's, Cinti., 9-14.
ROGERS, Billy: Orph., Sacramento, 2-4; Orph., Stockton, 5-7; Orph., San Jose 8, 9; Orph., 'Frisco, 10-14.
ROGERS, Will: Grand, Syracuse; Grand, Pittsburgh, 9-14; Hipp., Cleveland, 16-21.
ROLANDO Brothers: Temple, Rochester; Keith's, Columbus, 9-14; Grand, Pittsburgh, 16-21.
ROONEY and Bent: Hudson, Union Hill, N. J., 9-14; Bushwick, B'klyn, 16-21.
ROSAIRS, The: Colonial, Erie, Pa.
ROSHANARA: Orph., Minneapolis; Orph., St. Paul, 8-14.
ROSS, Clark: Empress, St. Paul; Empress, Winnipeg, 9-14.
ROYCE, Ray L.: Keith's, Boston.
ROYE, Ruth: Orph., Winnipeg; Orph., Regina, 8-10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
RUGGLES, Helen: Orph., Seattle; Orph., Portland, 8-14.
RYAN and Lee: Dominion, Ottawa, Can.; Orph., Montreal, 9-14; Grand, Syracuse, 9-14.
SALE, Chick: Orph., Oakland; Orph., Sacramento, 8-10; Orph., Stockton, 11, 12; Orph., San Jose, 13, 14.
SAMARINA Siz: Orph., Minneapolis, 8-14.
SAMAROFF and Sonia: Wilmington, Del.; Temple, Detroit, 9-14; Temple, Rochester, 16-21.
SAMPSELL and Reilly: Bronx, N.Y.C., 16-21.
SANDWINA, Katie, Co.: Temple, Detroit, 16-21.
SANSONE and Delilah: Colonial, Norfolk; Orph., Harrisburg, 9-14.
SAWYER, Joan and Jarrott: Colonial, N.Y.C.
"SCENES from Grand Opera": Keith's, Prov., 9-14.
SCHEFF, Fritzi: Orph., Portland, Ore.
SCHENCK, Gus and Joe: Bushwick, B'klyn.
SCHOOLER and Dickinson: Keith's, Prov.
SCOTT and Keane: Orph., Memphis; Orph., New Orleans, 8-14.
SEBASTIAN and Allen: Palace, Chgo.
"SEYMOUR'S Happy Family": Dominion, Ottawa, Can.
SEMON, Lawrence: Palace, N.Y.C.
SEROR and Mack: Lyric, Birmingham.
SHANK, Lewis: Victoria, N.Y.C.
SHARP and Turek: Orph., Denver; Orph., Lincoln, 8-14.
SHAW, Lillian: Orph., Omaha; Orph., Minneapolis, 8-14.
SHERIDAN and Frank, Co.: Poli's, Springfield, 9-14.
"SHOULD a Woman Tell": Victoria, N.Y.C., 16-21.
SHOWALTER, Edna: Orph., Salt Lake City, 8-14.
SKATING Bear: Temple, Detroit, 16-21.
SLEMONS, Fredrika: Grand, Syracuse; Keith's, Toledo, 9-14.
SMALL, John, Co.: Orph., Duluth; Orph., Winnipeg, 8-14.
SMITH, Cook and Brandon: Orph., Salt Lake City, 8-14.
SPRAGUE and McNeece: Temple, Detroit; Temple, Rochester, 9-14.
SPERO and Loving: Orph., Birmingham, 2-7; Orph., Savannah, 9-11; Orph., Charleston, 12-14; Orph., Birmingham, 16-21.
"SPRING Garden": Poli's, Scranton, 16-21.
STAFFORD, Hayward, Co.: Orph., B'klyn; Keith's, Columbus, 16-21.
ST. JAMES, W. H., Co.: Poli's, Scranton, 9-14; Hipp., Cleveland, 16-21.
STANLEY, Aileen: Bronx, N.Y.C.
STANLEY, Stan, Trio: Keith's, Cinti.; Keith's, Louisville, 9-14; Colonial, Erie, Pa., 16-21.
STELLING and Revelle: Maj., Milwaukee.
STEPP, Goodrich and King: Orph., B'klyn, 8-14.
STEVENS, Leona: Orph., Harrisburg; Shubert's, Utica, N.Y., 9-14; Keith's, Wash., 16-21.
SULLIVAN, Arthur, Co.: Keith's, Cinti.; Keith's, Indianapolis, 9-14; Keith's, Louisville, 16-21.
SULLY, Five: Orph., Denver; Orph., Lincoln.
SURATT, Valeska, Co.: Shea's, Toronto; Columbia, St. Louis, 8-14.
SUTTON, McIntyre and Sutton: Temple, Hamilton, Can.
SWEET, Chas.: Colonial, Norfolk.
SWOR and Mack Co.: Forsythe, Atlanta, 9-14; Lyric, Richmond, 16-21.
SYLPHIDES, The: Victoria, N.Y.C.
"SYSTEM, The": Orph., Memphis, 8-14.
TABORS, The: Orph, Portland, Ore.
TANNIN, Julius: Maj., Milwaukee; Columbia, St. Louis, 8-14.
TAYLOR, Eva: Orph., 'Frisco; Orph, Oakland, 8-14.
"TELEPHONE Tangle": Bushwick, B'klyn; Bronx, N.Y.C., 9-14.
TEMPEST, Florence, Co.: Bushwick, B'klyn; Poli's, Hartford, 9-14; Alhambra, N.Y.C., 16-21.
"TEMPTATION": Poli's, Hartford; Grand, Syracuse, 16-21.
TERRY, A. and G.: Victoria, N.Y.C.
THOMAS and Hall: Orph., Winnipeg; Orph., Regina, 8-10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
THOMPSON, Charles: Keith's, Boston.
THORNTON, James and Bonnie: Orph., 'Frisco, 8-14.
TIGHE, Harry, Co.: Keith's, Louisville; Keith's, Wash., 9-14.
TIMBERG, Herman: Orph., Vancouver; Orph., Seattle, 8-14.
TINA, Mme.: Lyric, Richmond.
TOMBOYS, Two: Keith's, Wash.; Poli's, Scranton, 9-14; Lyric, Richmond, 16-21.
"TO Save One Girl": Orph., Seattle; Orph., Portland, 8-14.
"TRAINED Nurses": Poli's, Springfield, 9-14; Bushwick, B'klyn, 16-21.
TRAVILLA Brothers and Seal: Orph., Savannah, 2-5; Orph., Charleston, 6-8; Lyric, Birmingham, 9-14; Orph., Knoxville, 16-21.
TRANS-Atlantic Trio: Keith's, Columbus; Keith's, Indianapolis, 16-21.
TUCKER, Sophie: Orph., Montreal; Temple, Detroit, 9-14; Temple, Rochester, 16-21.
TUXANO Brothers: Temple, Hamilton, Can.; Dominion, Ottawa, 9-14; Orph., Montreal, 16-21.
TYPER, Three: Shea's, Buffalo; Shea's, Toronto, 9-14; Keith's, Prov., 16-21.
USHER, Claude and Fannie: Orph., Salt Lake City, 8-14.
VAILMONT and Rayson: Orph., Salt Lake City; Orph., Denver, 8-14.
VALENT and Lamare: Keith's, Boston, 16-21.
VAN and Schenck: Keith's, Wash., 9-14; Colonial, Norfolk, 16-21.
VAN, Billy B., Co.: Orph., Kansas City; Orph., Des Moines, 8-14.
VAN Brothers: Grand, Syracuse; Poli's, Springfield, 16-21.
VAN, Charles and Fannie: Proctor's, Newark; Fifth Ave., N.Y.C., 9-14; Keith's, Boston, 16-21.
VAN and Pierce: Maryland, Balto.
VAN Brunt, Walter: Orph., B'klyn; Poli's, New Haven, 9-14.
VANDINOFF and Louie: Keith's, Phila.; Colonial, Erie, 16-21.
VAN Hoven: Orph., Duluth; Orph., Winnipeg, 8-14.
VERNER, Nick: Orph., Sioux City, 8-14.
VERIGRAPH, Co. 1: Keith's, Cinti., 9-14; Keith's, Indianapolis, 16-21.
VERIGRAPH, No. 2: Keith's, Phila., 16-21.
VINTON and Buster: Maryland, Balto.; Orph., B'klyn, 9-14; Orph., Harrisburg, 16-21.
VIOLINSKY: Proctor's, Newark.
VOLANT: Victoria, N.Y.C.
VON Tilzer, Al.: Orph., Salt Lake City; Orph., Denver, 8-14.
VOX, Valentine: Keith's, Louisville, 16-21.
WAKEFIELD, Willa, Holt: Orph., Los Angeles, 2-14.
WALSH, Blanche, Co.: Orph., Knoxville; Lyric, Richmond, 9-14; Colonial, Norfolk, 16-21.

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JOHN J. McNALLY, the well known playwright, author of the Rogers Brothers' series of successes, May Irwin's "The Widow Jones," "The Straight Tip," "The Country Sport," and forty other hits, has arranged to write short sketches which will be booked by the United Booking Offices. Artists desiring sketches and time for them in these theatres, address JOHN J. McNALLY, care the United Booking Offices, or at 770 Washington Street, Brookline, Mass.

TO THEATRE MANAGERS, SHOW MANAGERS and ACTORS

In my action against "Senator" Francis Murphy and Jean Bedini, Judge Ray in the United States District Court for the Northern District of New York decided that my monologues which were written for Cliff Gordon, under the title "THE GERMAN SENATOR" and "THE GERMAN POLITICIAN," were *my original creations*, and that *I have valid copyrights* therein: that the use of them by "Senator" Francis Murphy in Jean Bedini's show "THE MISCHIEF MAKERS" was unlawful, and he awarded a judgment against them for $1,000 damages and $665.78 costs and also a perpetual injunction restraining the reproduction, recital or use of my monologues or any imitation thereof.

NOTICE IS HEREBY GIVEN that I will hold responsible for the unlawful use of any of my material, not only the actor reciting the same, but the owner of the show and the manager of the theatre who permit the use thereof.

AARON HOFFMAN,
LONGACRE THEATRE BUILDING
New York, N. Y.

NATHAN BURKAN, Attorney
165 Broadway, New York

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I do not write songs or monologs, but do write sketches that LIVE and PLEASE.
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For Vaudeville or the Entertainment Platform
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A Superb Musical Sensation.
BALL & WEST in a G. A. R. Masterpiece.
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RAFAYETTE'S DOGS MAX and MABEL FORD THREE HEDDERS

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The World's Most Beautiful Playhouse
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Daily Matinees—25c., 50c. and best seats 75c.
Evenings—25c., 50c., 75c. and entire lower floor $1.
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BIRD MILLMAN.
Daring and Pretty Tight Wire Artiste.

MARCUS LOEW IN WEST

Trip Starts Rumor That Sullivan-Considine Circuit is to Be Purchased

Marcus Loew, Adolf Zukor, president of the Famous Players' Film Company,, and Joseph M. Schenck left on Saturday for a Western trip which will extend to San Francisco and occupy several months.

The trip has started a rumor that a syndicate, to include the Messrs. Loew, Zukor, and Schenck, is to acquire an interest in the Sullivan-Considine Circuit. The name of Aaron Jones, of Jones, Linick and Schaeffer, is also mentioned in connection with the syndicate rumor.

While the rumor of the possible purchae cannot yet be verified, it seems to have substantial basis. The officials, on their trip to the Coast, will tour the Sullivan-Considine houses.

LASKY ACT TO REOPEN

Clark and Bergman Return to "Trained Nurses" at Alhambra on March 16

The Trained Nurses, the Jesse L. Lasky production in which George Moore and Stella Tracey were to have succeeded Clark and Bergman, is resting for a few weeks.

The musical comedy will reopen at the Alhambra on March 16, with Clark and Bergman in their original roles. The act is booked to June.

Moore and Tracey were to have succeeded Clark and Bergman, when Gladys Clark was taken seriously ill recently. They will now be seen in vaudeville in the song and dance act they were preparing when they were announced for The Trained Nurses.

DU-FOR ILL, TRIO LEAVES BILL

The Three Du-For Boys closed their engagement at the Palace Theater after Monday evening's performance last week, owing to the illness of Harry Du-For. Mr. Du-For was suffering from an attack of sciatica, which resulted in loss of voice. The three will be seen at the Palace again shortly.

"The Girl from Milwaukee" completed the week.

FOUR KASRACS BEGIN TOUR

Charles Kasrac and company, booked for America by Will Collins through M. S. Bentham, opened their American tour at the Alhambra on Monday. They are booked for ten weeks.

IN THE VAUDEVILLE SPOTLIGHT

CECILIA WRIGHT is doing nicely on her vaudeville tour. This week she was one of the features of the Grand in Syracuse and was well received.

CELLULOID SARA, the Rupert Hughes comedy, has been booked for some time to come. This week the Joseph Hart-Arthur Hopkins offering is in Rochester.

VESTA TILLEY told an English interviewer the other day that she isn't a bit superstitious. "I always make it my business to go under a ladder," she says, "though my husband, Walter de Frece, takes care he doesn't. As far as thirteen is concerned, it's been wonderfully lucky for me. I was born on May 13. Whenever I've gone to America (six times in all) I've invariably started on a Friday, and the carriage as well as the stateroom has always been number thirteen. Cheer up, I say to everyone who was born on the 13th."

ALFRED BUTT, of the London Palace, has completed arrangements for building a modern variety theater in Paris, and he has acquired a site in the Rue Mogador, within two minutes of the Opéra. The cost of the new theater will be £120,000, and its seating will be for 1,800 people. The facade of the building will somewhat resemble that of the Palace, and the plans for the interior are for a two-tier house. One of the features will be a luxurious vestibule covering a space almost equal to the area of the stalls. It will be furnished as a lounge, and will contain a ladies' drawing-room. The theater will be opened next January, and will be conducted on English lines, with popular turns from the West End finding places on the programme.

THEODORE ROBERTS is appearing in a playlet, The Sheriff of Shasta, based on Bret Harte's "Sue." Mr. Roberts is supported by Florence Smythe, John Prescott, N. S. Dano, and Henry W. Hull.

VIOLET BARNEY is making her first appearances in vaudeville, playing over the Proctor circuit.

SPEAKING OF CONTRACT CONDITIONS on the Continent, the London *Performer* says: "Those English artists who are not acquainted with Continental conditions should take into consideration, when negotiating engagements for Austria, the fact that in addition to the usual 10 per cent. income tax is charged on the salary, and that hospital fees, etc., are also payable."

GERTRUDE HOFFMAN'S new act caused something of a sensation in Chicago recently. "Gertrude Hoffman's effort to outdo Ziegfeld is exploited at the Majestic Theater," said the Chicago *Post*. "It is a considerable exploitation. Speed, suggestiveness and few clothes are combined in a revue, and scene after scene is rushed before the confused audience at reckless speed, revealing scampering exposed limbs galore.

"The revue is a typical affair of its kind. Lavish the scanty costumes, carloads of scenery and suggestive songs and jokes are tossed about carelessly. The girls of the chorus are good-looking in every way, and they seem to enjoy frolicking about in abbreviated attire. In one act they come in wearing big picture hats and little else—whereupon they surprise the already gasping audience by extracting from their hats short silk hosiery, shirt waists, petticoats and skirts, and proceeding to demonstrate the almost forgotten art of dressing.

"Gertrude scampers about the stage when she isn't changing her costume and imitates everybody from Anna Held to Bert Williams. The show is a swiftly moving conglomeration, and before any one has time to really be shocked the curtain drops and a new sensation is raced on."

JOAN SAWYER, who is dancing with John Jarrott at the Colonial Theater this week, has applied for letters patent upon a new invention permitting of absent treatment in teaching dancing. Miss Sawyer goes to the home of a pupil and, ordering up the parlor rug, covers the floor with an intricate diagram of numbered squares, circles and semi-circles. She studies her pupil in action in modern dances and then plots a chart for his or her future guidance and lays out an accompanying programme of music. Thereafter the learner steps from square to circle and semi-circle according to the numbers plotted on the chart. Over and over this is done, and the most intricate tango steps are thereby taught as easily as the turkey trot or the hesitation waltz. Says Miss Sawyer:

"Those of us who are celebrated dancers are overwhelmed with engagements to teach, and I have devised my chart system to enable me to perfect pupils in modern dancing without having to be present. It is a sort of absent treatment. It works out really well and everyone is wild about it. The charges are comparatively low compared with the fees for personal instruction. Once the step chart is mapped out on the floor and the key made, then all one has to do is to repeat over and over to the proper music. I trust that in the near future the humblest homes and the most remote ranches will have their private dancing diagrams. I confess that I got the idea from a German expert who has devised a walking chart of numbered squares for sufferers with locomotor ataxia. By walking according to the numbers they relearn to walk."

BROOKLYN BILLS PLEASE

BROOKLYN, March 3.—Bessie and Harriet Rempel in their playlet, When We Grow Up, scored decidedly with patrons of the Bushwick Theater, Feb. 23-28. They were assisted by Walter Woodall. Among the well-known vaudevillians on the bill were Elisabeth Murray, Rolfe's The Purple Lady, Duffy and Lorens, Monroe and Pusey, and the Jordan Girls.

Virginia Harned in Anna Karenina easily occupied the coveted position at Keith's Orphum Theater. Chief Caupilocan, a Chilian Indian, attracted unusual attention. Lasky's Beauties, Van and Schenck, Raymond and Bain, Wheeler and Wilson, Frawley and Hunt, and the Alpine Troupe completed the bill.

J. LEROY DRUG.

JOSEPH SANTLEY FOR VARIETY

Joseph Santley will play a five-week vaudeville engagement, following the closing of When Dreams Come True, in June.

Mr. Santley will open at the Chicago Palace.

SHERMAN AND PANTAGES UNITE

EDMONTON, ALBERTA, March 3 (*Special*).—Announcement is made in Edmonton that William B. Sherman, of Calgary, and Alexander Pantages, of Seattle, have united and will jointly operate vaudeville theaters in Edmonton, Calgary, Saskatoon, Regina, and Moose Jaw. In three of these places either one or the other controls houses. At Moose Jaw they will enter into the construction of a large vaudeville house. The arrangement locally became effective on Feb. 23, and in the other cities as soon as arrangements can be perfected. The Sherman-Pantages combination has no house in Regina but will probably build a theater there during the coming Summer.

AUGUST WOLF.

CALGARY, ALBERTA, March 3 (*Special*).—The Empire ended its career as a Pantages vaudeville house on Jan. 21.

W. B. Sherman and Alexander Pantages met last week and as a result the Lyric Theater, renamed Pantages, will be used until such time as a new house is completed, which will probably be within a year. Mr. Kyle, formerly lessee of the Empire, will be in charge.

GEORGE FORBES.

EDNA LUBY AT FIFTH AVENUE

Edna Luby comes to the Fifth Avenue Theater on March 23 in her new playlet, the work of Francis Conlin and Miss Luby herself. The sketch will try out at Newark during the week of March 16.

ARNOLD DALY IN SKETCH

Arnold Daly, according to Broadway rumors, is to try vaudeville in a new sketch. Mr. Daly sailed for England last week and will return in about five weeks ready for his dip into the varieties.

MISS DUPREE IN NEW PLAYLET

Jeannette Dupree is trying out a new sketch, The Mysterious Lady, by Charles Horwitz.

ODIVA ON ORPHEUM TIME

Odiva has been given nine months' bookings over the Orpheum Circuit. She will close on the Orpheum late in November.

HESS SISTERS BOOKED

The Hess Sisters have been routed over the Orpheum time by the Pat Casey Agency.

Moffett Studio, N. Y.
MARIAN FORD,
Appearing in Vaudeville.

"THE BRIDE" IN VARIETY

William Hurlbut Sketch, Produced at Princess, Coming to Two-a-Day

William Hurlbut's cynical playlet, The Bride, offered early this season at the Princess Theater, will soon be seen in vaudeville. Several managers are said to be negotiating for the sketch, with a vaudeville season in view.

The Bride is a daring playlet of romantic days—the story of a fascinating bride who has three unexpected midnight visitors. Emelie Polini played the principal role of the Princess production.

NEW GILLINGWATER ACT

With Edgar Guest, Actor-Playwright Writes "The Canuck's Secret" for Vaudeville

Claude Gillingwater, now appearing in his own playlet, Wives of the Rich, has in preparation a new "dramatic episode" called The Canuck's Secret.

The sketch is by Mr. Gillingwater and Edgar A. Guest, of the Detroit *Free Press*. Booking arrangements are being made by Alf T. Wilton.

VAUDEVILLE GOSSIP

WILLIS RITCHIE, the cyclist, arrived from England recently for an American vaudeville tour.

WESTON AND CLARE have been booked for the Orpheum time by F. W. Stoker.

BERNARD AND HARRINGTON opened on the Orpheum time at Duluth recently, booked by F. W. Stoker.

THE TWO CARLTONS, comedy acrobats, make their first appearance in the East at the Bushwick on March 16. They have been booked for the Keith houses by F. W. Stoker.

MAY TULLY is presenting Estelle Churchill in The Mona Lisa. The act will open on the Keith time, under F. W. Stoker's direction, shortly.

GAUTIER'S ANIMATED TOY SHOP, now in Europe and booked for America by F. W. Stoker, seems to nearly hold the record for advance booking. The Toy Shop will open in New York in September, 1915, and in the following February goes on the Orpheum time.

AL VON TILZER COMING EAST

Albert Von Tilzer and Dorothy Nord will make their first Eastern appearances, following an Orpheum tour, at the Brooklyn Bushwick on May 4.

F. W. Stoker is directing the tour.

COMING HEADLINERS

Week of March 9.—Palace, Anna Held; Colonial, William Faversham and company, Cross and Josephine, Louise Galloway and company; Fifth Avenue, *Arcadia*; Alhambra, *The Beauties*, Minnie Dupree and company, Trixie Friganza; Bronx, Claude Gillingwater, *The Telephone Tangle*; Victoria, Belle Blanche, Fannie Brice, Elisabeth Murray; Orpheum, Louis Mann and company, Emma Carus; Bushwick; Virginia Harned and company, Ball and West.

Week of March 16.—Palace, Mlle. Dazie; Colonial, Gertrude Hoffman's revue; Victoria, *Should a Woman Tell?* Mabel Berra, Flying Martins; Alhambra, Virginia Harned and company, Fatima; Bronx, Connolly and Wenrich; Bushwick, Trixie Friganza, *The Trained Nurses*; Orpheum, William Faversham, Four Kasracs, Sallie Fisher.

WANDA: Keith's, Louisville.
WARAM, Percy: Columbia, St. Louis.
WARD and Cullen: Proctor's, Newark, N. J.; Fifth Ave., N.Y.C., 9-14; Keith's, Boston, 16-21.
WARD and Weber: Orph., Winnipeg; Orph., Regina, 8-10; Sherman Grand, Calgary, 11, 12; Empire, Edmonton, 13, 14.
WATSON and Santos: Keith's, Columbus; Grand, Syracuse, 9-14; Shubert's, Utica, 16-21.
WEBB and Burns: Colonial, Norfolk, 9-14; Poli's, Scranton, 16-21.
WEBB, Austin, Co.: Columbia, St. Louis; Orph., Memphis, 9-15; Orph., New Orleans, 16-28.
WEISE Troupe: Maryland, Balto.
WELCOME and Welcome: Orph., Oakland, 8-14.
WEST, Mae: Keith's, Indianapolis; Keith's, Louisville, 9-14; Keith's, Cinti., 16-21.
WESTON and Claire: Orph., Memphis; Orph., New Orleans, 8-14.
WESTON, Wm., Co.: Shea's, Buffalo; Shea's, Toronto, 9-14.
WHEELER and Wilson: Keith's, Phila.
WHEELER, Bert, and Co.: Fifth Ave., N.Y.C.; Keith's, Lowell, 16-21.
WHITE and Jason: Palace, N. Y.C.
WHITE, Clayton, Co.: Orph., Omaha, 8-14.
WHITE Hussars, Nine: Victoria, N.Y.C.; Keith's, Portland, 9-14; Keith's, Lowell, 16-21.
WILDER, Marshall P.: Orph., B'klyn; Alhambra, N.Y.C., 9-14.
WILL and Kemp: Lyric, Birmingham; Forsythe, Atlanta, 9-14; Keith's, Louisville, 16-21.
WILLIAMS and Wolfus: Temple, Hamilton, Can.; Dominion, Ottawa, 9-14; Orph., Montreal, 16-21.
WILLIAMS, Bert: Grand, Pittsburgh; Hipp., Cleveland, 9-14.
WILLIAMS, Thompson, Co.: Forsythe, Atlanta; Orph., Jacksonville, 9-14.
WILLARD and Bond: Poli's, Hartford; Shubert's, Utica, N. Y., 9-14; Poli's, Scranton, 16-21.
WILSON and Pearson: Orph., Denver; Orph., Lincoln, 8-14.
WILSON, Doris, Co.: Keith's, Phila.
WILSON, Grace: Keith's, Phila., 9-14.
WILSON, Jack, Co.: Keith's, Indianapolis; Grand, Pittsburgh, 9-14; Lyric, Birmingham, 16-21.
WILSON, Knox: Palace, Chgo.
WINTERS, Winona: Shea's, Buffalo; Shea's, Toronto, 9-14.
WIRTH, May, Co.: Grand, Pittsburgh.
"WOMAN Proposes": Keith's, Prov.; Shea's, Buffalo, 16-21.
WOOD, Britt: Bushwick, B'klyn; Shea's, Buffalo, 16-21.
WOODS and Wyde: Maj., Chgo.; Keith's, Toledo, 16-21.
WOODRUFF, Henry, Co.: Orph., Frisco, 8-14.
WRIGHT and Dietrich: Orph., Des Moines; Orph., Minneapolis, 8-14.
WRIGHT, Cecilia: Grand, Syracuse; Keith's, Toledo, 9-14.
WYNN, Bessie: Orph., Minneapolis; Orph., St. Paul, 8-14.
WYNN, Ed., Co.: Bushwick, B'klyn; Bronx, N.Y.C., 9-14; Keith's, Wash., 16-21.
YANKEE and Dixie: Grand, Syracuse.
YVETTE: Alhambra, N.Y.C., 9-14.
ZANCIGS, The: Maj., Milwaukee, 8-14.
ZARRELL, Leo, Trio: Shea's, Toronto, 16-21.
ZEELLER, H. M., Co.: Orph., Vancouver, 8-14.

VITAGRAPH.

6 a Week---"LIFE PORTRAYALS"---6 a Week

"THE MISCHIEF-MAKER"

"BUFFALO JIM"—Western Drama **Monday, March 2nd**
He is more than a match for the Bully of the Camp. And the girl, too, when she finds Jim is a better man than the other fellow. MYRTLE GONZALEZ and GEORGE KUNKEL lead the cast.

"THE SACRIFICE OF KATHLEEN"—Drama **Tuesday, March 3rd**
Special Two-Part Feature
Unknown to the young playwright who had befriended her, she gives her all for his happiness. He learns the truth and makes her happy for life. NORMA TALMADGE and LEO DELANEY are the leads.

"A PAIR OF FRAUDS"—Comedy **Wednesday, March 4th**
They think each other rich. They try to make each other believe it. One is carried to sea and the other taken to Paris. They meet and learn the worst. They make the best of it and start on the sea of matrimony. LILLIAN BURNS and JAMES MORRISON are the Pair.

"SILENT TRAILS"
"SCENES IN NORDLAND" } **A Western Fantasy and Scenic** **Thursday, March 5th**
1. Thoughts of the past come to him in visions of his musings. It is too late and he travels on in silent loneliness. 2. Views of the frigid zone of Northern Europe.

"THE SPEEDER'S REVENGE"—Comedy **Friday, March 6th**
They exceed the limit. The constables stop, arrest and fine them. The city folk come back with a good one and put it all over the representatives of the law. WALLIE VAN, LILLIAN WALKER, HUGHIE MACK, WILLIAM SHEA and other Vitagraph Stars are in it.

"THE MISCHIEF-MAKER"—Drama **Saturday, March 7th**
Special Two-Part Feature
Her jealousy incites her to revenge. She tries to separate husband and wife. In her desire, her plans miscarry and she is foiled. The husband is innocently made a party to her plot. He suffers humiliation and his wife's reproof. EARLE WILLIAMS, EDITH STOREY and RITA BORI, and other prominent players are in the cast.

SIX-A-WEEK

"GINGER'S REIGN"—Western Drama	MONDAY, MARCH 9
"THE PORTRAIT"—Drama, Special Two-Part Feature	TUESDAY, MARCH 10
"ART FOR A HEART"—Comedy	WEDNESDAY, MARCH 11
"THE WAY TO HEAVEN"—Drama	THURSDAY, MARCH 12
"MRS. MALONEY'S FORTUNE"—Comedy	FRIDAY, MARCH 13
"AN OFFICER AND A GENTLEMAN"—Drama. Special Two-Part Feature	SATURDAY, MARCH 14

Vitagraph One, Three and Six-Sheet Posters—7 x 9 Photos of Vitagraph Players.

The Vitagraph Company Releases a Special Feature in Two Parts every Tuesday and Saturday and a Comedy every Wednesday and Friday

BROADWAY STAR FEATURES, Surpassing all previous Vitagraph Achievements

"LOST IN MID-OCEAN" in Three Parts. Released in Special Service of General Film Co.

A Message to the Exhibitor

WHY

Did we open

THE VITAGRAPH THEATRE?

To demonstrate that VITAGRAPH FEATURES, when presented in the right way, will not only draw crowds, but will bring

HIGHER CLASS PATRONAGE at HIGHER PRICES

BECAUSE VITAGRAPH films are so UNIVERSALLY POPULAR and so SUPERIOR to others that the mere name "Vitagraph," is the surest, biggest and strongest box-office magnet in the world.

EXHIBITORS

KNOW THIS. They write and say, "When we put out a Vitagraph poster it means big business—when we run 'Vitagraph Nights,' it means packed houses."

Seats are all reserved for regular Matinee and Evening Performances at the Vitagraph Theatre.

The **"HOUSE FULL"** sign is hung out, and hundreds of **"DOLLAR PATRONS"** are turned away **EVERY DAY.**

"BROADWAY STAR FEATURES"
(Name protected in all Countries)
are not plays of International reputation. The Players are not of Stage Fame The attractions have no "White Slave" or "Sex" appeal. They are simply

"Exclusively Vitagraph"

The Vitagraph Theatre is teaching the public and the Exhibitor that Film Masterpieces are worthy of better than 5 and 10 cent admissions.

THE VITAGRAPH THEATRE IS NOT IN COMPETITION WITH EXHIBITORS, WHO RUN PICTURE HOUSES

THE VITAGRAPH THEATRE will run only **"BROADWAY STAR FEATURES,"** a Special Exclusive series of films, each program running a month or longer, without change.

The Method of Distribution for Exhibition Purposes will be given due announcement in our several advertising mediums.

MR. SAMUEL H. TRIGGER, President of the Motion Picture Exhibitors' Association of Greater New York, said, in a congratulatory letter, dated February 9, 1914:

"It requires courage, enterprise and foresight of a high degree to take a chance of that kind. On behalf of the above Organization, I sincerely wish the Vitagraph Company every success. It is a step toward the uplift of motion picture exhibitions and something that will tend to educate the smaller exhibitors."

We thank our many friends for their kindly expressions of good will and assure them of our hearty and "Vitagraphic" co-operation, now and always.

THE VITAGRAPH COMPANY OF AMERICA, East 15th Street and Locust Avenue, Brooklyn, N. Y.

MOTION PICTURES

COMMENT AND SUGGESTION

THE development of the "news" film (or will we spell it newsfilm in a few years, as we do newspaper?) bids fair to be one of the most interesting phases of the coming year's film developments. The history of the news film is probably to duplicate that of the illustrated newspaper. First we had the illustrated weekly, a momentous achievement that reached great heights in recording the events of the Civil War; then the dailies with their Sunday supplements, and through gradual stages to the daily newspaper of to-day, brimming over with illustrations, most of them chronicling happenings of the same day. The same limits of growth, the same possibilities, seem open to the film picturing news happenings.

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The glamour of "news," of viewing "happenings happening," has always made of the news film an ever popular subject on a programme. Pathe's early weeklies hold a distinct chapter in the book of film history, but it is within the past few months that we have begun to see some of the rich possibilities of the news film grasped. Pathe's announcement of the securing of the United Press service, and the placing of an Associated Press man in charge of the department, followed by Selig's affiliation with the Hearst news-gathering forces, were events that in the general hurly-burly, swift change of film happenings were apt to be passed over without full realization of their importance. The coupling of a developing film art, the resources of big manufacturers, with the brains of newspaper men and their knowledge of the condition of the public pulse, is certain to make the news film of next year not merely a development and improvement of to-day's, but almost a new creation, a surprise.

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England already has its daily news film, and the "newsfilm" habit is gaining new converts regularly. England is perhaps far better fixed geographically for the daily news film than we are; the "news" is centered in much narrower limits, and the range of distribution is also proportionately smaller. But with increased facilities, the daily news film does not seem

MRS. WILLIAM BECHTEL,
One of Edison's Gallery of Favorites.

so far distant for us, and when this is reached it will not require much coaxing to produce in patrons the habit of going several times a week to the photoplay theaters for a glimpse of "to-day's news as it is happening." Such an undertaking is far from difficult for such a combination as the Pathe-United Press forces or the Selig-Hearst combination, or such local news films as the New York Weekly.

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Editorial writers of the country are scandalised by the fact that a motion picture camera was allowed to invade the sanctity of a federal courtroom. While at first thought it may seem like taking a dig at judicial dignity, on second thought we don't think that we of the motion picture clan are of such awfully low caste after all. Newspaper reporters are welcome adjuncts to court trials, newspaper photographers may jar you with their flashlights, newspaper artists may "scramble across the parchment," then why not the twentieth century reporter, the motion picture camera?

CRANE WILBUR,
New Pose of Pathe's Popular Lead.

We're all out to please the people, to "give them what they want;" we're all after the same goat—money. But—oh, well, it's all in the game, motes and beams, pots and kettles.

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PITTSBURGH'S city officials are becoming restless, a local censorship of films is hinted at. James Edward Leslie tells it this way in the Pittsburgh *Dispatch:* "City authorities threaten activity in motion picture censorship. After years of somnolence, the Public Safety Department wakes up to possibilities, immediately following the creation by the State of a Board of Censors, and just after the white slave film craze has died out, without reaching Pittsburgh. It is to cry "wolf" when there is no wolf. Motion picture men kept out the ultra-objectionable films for years before the Public Safety Department decided to get busy. One cannot find fault, really, with official activity in the line of duty, and the preservation of our morals is a mighty important matter. However, there is something still more important than our morals—it is our lives, the lives of practically helpless children, 100,000 of whom attend the nickelodeons daily in Pittsburgh. How many of the motion picture places meet all legal requirements regarding seating, aisles, exits, ventilation, etc.? This matter, too, is in the hands of the Public Safety Department, yet no surprising activity is shown to correct evils. Safeguard our morals, kind seignors, but first safeguard our precious lives."

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Leaving aside the other questions raised by Mr. Leslie, we are not in the least surprised by the sudden awakening of a desire for censorship on the part of Pittsburgh's officials. It is only the natural course. Why have only two jobs in the State? Why keep the plums and the publicity at the State capital? Assuredly, that is neither common sense nor politics. Give us censors and more censors, jobs and more jobs, salaries and more salaries. A little pathetic music now, professor, please, as we talk of the defenseless children whose morals we are safeguarding, whom we are snatching from the clutches of the vampire "fillums."

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The advantages of organization, of giving an impression of doing something, were strongly evidenced in the latest developments of the Chicago censorship muddle. Exhibitors and exchangemen had protested long and loudly against the Funkhouser reign, but Funkhouser ruled on. With an election in sight, and the exhibitors giving signs of playing a prominent part in that election, things were different. Mayor Harrison suddenly saw the light. Perhaps censorship by one man of the Funkhouser type wasn't right, let's have a board of censorship. So a board it is, with ten jobs at fat salaries provided, and the possibility that the raising of the dust will blind the exhibitor's eyes to the real question, and put off the trouble until after election. As a poker game this is all a good exhibition, only somebody's bluff will have to prevail in the end.

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Six censors, or ten as they will eventually be, for one is quite a bargain, but they are still censors. Perhaps they will be less prone to arbitrary decisions; that only means that they will agree with us more often, and if that is so, why a censor at all? Chicago's censors are in the future to be appointed by means of civil service examinations. We await with interest the set of questions that will determine whether a person is fit to censor the amusements of his fellow men. It will assuredly be an interesting paper.

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ONLY one lone white slave picture to the whole length of Broadway! Who is to "save the girls, to expose the traffickers," are the film manufacturers derelict in their duty? Or perhaps the producers of these pictures have decided that "a month on Broadway" was sufficient to secure the salvation of that thoroughfare's souls. "Westward Ho" is the cry and from city to city they go on their missionary work, while the box office men chuckles over the receipts. A month, or maybe two more, and the girls of the country will have been "educated." And then? Oh, well, what did you expect?

THE FILM MAN.

COLONEL JOSEPH SMILEY,
Director and Leading Man, Lubin.

SENNETT TO ACT

Originator of Keystone Comedies Will in Future Appear in All His Plays

Mack Sennett, vice-president of the Keystone Company, and to whom is given most of the credit for the wonderful success of the Keystone comedies, will in the future appear in all of the Keystone pieces with "Keystone Mabel" Normand. Since Sennett's fertile brain has been responsible for most of the ludicrous Keystone situations, it seems certain that he will be even a greater success when interpreting his own stories. Mabel Normand is a strong favorite with those who like Keystone comedies.

Concerning the change of Ford Sterling, H. Pathe Lehrman, and Fred Balshofer to the Universal Company, as told in last week's MIRROR, Ad. Kessel, Jr., president of the Keystone Company, has this to say: "The statement that H. Pathe Lehrman and Fred Balshofer have been permanently identified with the Keystone Company is not correct. Fred Balshofer has never been connected with the Keystone Company. He was a camera man and factory man for the New York Motion Picture Corporation. It is said that Lehrman has introduced many of the ideas in Keystone comedies. This also is incorrect, as Mr. Mack Sennett is the originator of all Keystone comedies and has made Fred Sterling the comedian he is to-day. Pathe Lehrman never to our knowledge acted or directed in a comedy on his own prerogative."

FRAZEE'S FILM PLANS

Plans World-Wide Organization Presenting New Type of Feature Photoplays

H. H. Frazee, whose entry into the film business was announced in last week's MIRROR, has issued a statement concerning the plans of the new corporation with which he is identified. It is planned to manufacture features of a unique character. Representatives already appointed in London, Paris, Berlin, St. Petersburg, Vienna, Cairo, Calcutta, Melbourne, and Hongkong are now at work assembling material the nature of which, it is said, will be a radical departure from the presentation of feature films made from the popular plays of the day.

The manufacturing corporation is known as the Atlas Feature Film Corporation, and has been incorporated for $200,000, with Mr. Frazee as one of the largest stockholders. A subsidiary company known as the Frazee Feature Film Company, has also been incorporated to distribute the films made by the Atlas Company. It is expected that the company will be able to supply practically a weekly service to be known as the "Frazee Feature."

REVIVE SELIG FILM

London Once More Sees "The Coming of Columbus"—Other Selig Notes

London is experiencing a motion picture revival. The great Selig three-reel historical feature, The Coming of Columbus, which proved a great success when originally issued, is proving just as big a drawing card on its revival now under open market conditions. This big feature recently made a long tour through Australia.

Mabel Taliaferro, the heroine of Selig's Cinderella, and her husband, Tom Carrigan, associated with many Selig photoplays, are both in Chicago now. Miss Taliaferro is appearing in her recent New York success, Young Wisdom, while Mr. Carrigan is appearing with Edith Wynne Matthison in The Deadlock. Both were visitors last week at the Selig studios.

The Selig Company has begun to experience the expected—requests for repeat showings of The Adventures of Kathlyn. Patrons who have missed the first number of the series appear to be asking their exhibitors to secure these films so that they might know the complete history of the pretty, daring Kathlyn.

COAST STORM HITS STUDIOS

Much Damage Done by Heavy Rains, but Forces Rally Quickly—Seek Photoplay Copyright—Gossip of the Colonists

LOS ANGELES (*Special*).—W. H. Clune, an alert and progressive exhibitor, has played a high card in the Los Angeles game. Despite the fact that Los Angeles motion picture houses are crowded in on the square-foot plan here and extend from a jammed center to the last outlying residence, Mr. Clune has decided that the city needs a really large theater of the screen. Therefore he has secured the largest opera house in the city, "The Auditorium Beautiful," the great capacity of which has been useful in housing grand opera crowds. It is one of the most recent and modern of large theaters. The move means that Mr. Clune will meet all demands of the public taste in the new house, from masterpieces to the programme of single reels. The Clune Theater Beautiful will begin business May 1.

Marc Edmund Jones and other scenario writers, as a result of the recent decision of a local police judge that scenarios are not protected, are going to assault Congress for a copyright law which will protect photoplays. There seems to be none at present.

The Photoplayers reaped a small fortune as well as a grand social success at the second annual ball of that growing organization. The club has many ambitious plans for the future. Its weekly social events are attended heavily, and the entertainment provided is always of a clever and original character.

Fred Mace, the comedian who is known by his first name on several continents, got his right in the Photoplayers' Club, where Mace is president. An enthusiastic guest was being introduced to the members. He claimed to be the champion fan of the whole world and chatted of the favorites glibly. He was introduced to Mace. After chatting a moment he asked the name again. He got it. He pondered and took a side glance at the rather corpulent figure. "And—er—are you in pictures?" the guest asked. Mace replied affirmatively. The guest frowned slightly and gave Mace the once over again. "On which end?" he queried. He seemed positively distressed when Fred admitted that he was an actor. "Have any of your pictures come out yet?" began the puzzled guest, but Mace had fled.

Heavy rains and floods have delayed the picture game here a week, warm, sunny weather and innocently blue skies ensuing at the time of writing. All studios were dirtied and some damage was done, but all resumed operations within three days after the clearing. James Neill, of the Kalem forces, according to unconfirmed report, had a narrow escape, together with members of the Within the Law company playing here. Neill had a bunch of old stage friends out to dinner in Glendale during the worst storm. He attempted to drive them back to Los Angeles in his machine and ran into a washout. The machine was swept away and the party had to scramble and swim for shore, says the report from isolated Glendale. The lake at the Selig Zoo was washed out and now is in the Pacific Ocean.

Director General D. W. Griffith is hammering his big section of the Mutual into shape here. At the beginning of the reorganization, and following the arrival of many new companies from the East, there was much confusion. Mr. Griffith has straightened out the tangles and has the great studio going at humming speed.

Margarita Fischer has experienced a birthday. No figures accompanied the announcement of the celebration, but they would have spelled youth if given.

The Making of Bob Mason's Wife, a Usona film, has just been completed in two reels. Virginia Kirtley playing lead. Director Burton King now is putting on The Gamblers at the new studio. It is announced that Usona films soon will appear in the market, papers being all signed up.

Ruth Roland, Laura Oakley, and Johnny Brennan in mediaeval costumes doing The Girl and the Gondola, is sufficient announcement for any fan who can visualize even slightly. The Kalem comedy has just been completed by Director Marshall Neilan.

The flood-tide of the social season finds Miss Kathlyn Williams hard beset. In addition to the exhausting work of Adventures of Kathlyn, the Selig leading lady responds to three of her many invitations each week. The main event of the season, so far as this society favorite is concerned, occurred at palatial Hotel Green, center of the Pasadena millionaire Winter colony, when a jungle dinner dance was given with Miss Williams the guest of honor. All wings of the hostelry were converted into jungles, forest or morasses, with Selig tigers, lions, leopards and pumas making sweet music for the hundreds of guests. After being photographed with a billion or two dollars represented by the admirers surrounding her, and presiding over an acre of dinner, Miss Williams danced her way through more millions until the close of an evening which aroused the most blasé social lion to his most brilliant efforts. During the evening Miss Williams was offered the use of a number of Orange Grove palaces for her future pictures, the feminine residents declaring they would be happy to appear in garden, reception or country-club scenes.

W. E. WING.

DEPARTURE FOR AMERICAN

To Produce Big Features with Specially Organized Companies for Each Film

After getting the new "Beauty" brand off to a flying start, the American Film Manufacturing Company is planning another departure. President Samuel S. Hutchison announces that his company is preparing to put out a number of special productions. No detailed announcement has yet been made of the length of these features or the subjects, but it is planned that they will excel anything ever done by the American Company.

It is not intended to maintain a permanent company for these features. Players of prominence will be mustered from the dramatic profession for each feature, but each company will be disbanded after the completion of each production. The name of the first subject will be announced soon.

"CLOTHES" BY FAMOUS CO.

Elaborate Film Production Made of Grace George's Dramatic Success

Grace George's well-known dramatic success, Clothes, written by Avery Hopwood and Channing Pollock, is to be shown on the screen by the Famous Players' Film Company. The piece was the dramatic hit of its season and proved one of Grace George's strongest roles. The tale of Olive Sherwood's progress from the quiet country town to the giddy whirl of city life, her aspirations for fine clothes and her pathetic love story with its happy ending, offers good picture opportunities.

In the screen version Charlotte Ives appears in the role made famous by Grace George. The strong supporting cast includes House Peters, Edward Mackay, Minna Gale Hines, Fred Webber, and the well-known stage child, Mimi Yvonne.

ZUKOR IN VAUDEVILLE

With Marcus Loew and Others Film Man Contemplates Purchase of S. and C. Circuit

Adolf Zukor, of the Famous Players Company, is now in the West with Marcus Loew, the New York vaudeville magnate, and Joseph M. Schenck, on a tour of inspection of the Sullivan and Considine houses, which, it is said, they contemplate taking over. The move is of importance in the film world, since it will probably mean a permanent outlet for the Famous Player features in the houses controlled by the small-time vaudeville magnates. While in the West it is said that the party will look over the plant of the Famous Players' Company at Los Angeles.

SHIFTS IN THE RANKS

Levine to London, Hadley to Fort Lee, and Proctor to Union Square

H. Z. Levine, who has been in the sales and advertising departments of the Solax Company, has left that company to go with the Universal. He will spend a short while on the Coast acquainting himself with the Universal's methods, after which he will go to London.

S. H. (Hopp) Hadley, who has been assistant to Philip Mindil at the Mutual Company's Union Square offices, has resigned that post to accept the position vacated by Levine with the Solax and Blache companies. His successor at the Mutual desk is George DuBois Proctor, formerly editor of the Motion Picture News.

J. R. FREULER RETURNS

Returns from Pleasant Trip to Coast and Inspection of American Company's Plant

J. R. Freuler, secretary-treasurer of the American Film Manufacturing Company and vice-president of the Mutual Corporation, has just completed a month's trip to the Coast. Mr. Freuler spent considerable time at the American Film Company's Santa Barbara plant, and made a tour of the Mutual exchanges in California, Oregon, Washington, Utah, and Colorado.

Concerning the laboratories and studios of the American Film Company, Mr. Freuler was enthusiastic. "The recent additions to the American plant and equipment place this company well among the leaders in the ranks of the producing companies, and the plans for the future, when carried out to completion, will be a revelation to the industry," is his confident opinion.

Mrs. Freuler, who accompanied Mr. Freuler to the Coast, was equally delighted with the trip.

CENSORS BAN "SAPHO"

Chicago Censors Also Reject Other Films and Order Many Cuts

Chicago's ten motion picture censors last week refused to allow the exhibition of a film version of Alphonse Daudet's Sapho. The censors say they could find no moral in the film. Other films banned by the censors were Children of Destiny and The Woman in Black.

The Scarlet Letter was held up by the board, and the final decision was to allow its exhibition at 25-cent prices in the downtown districts provided no children were allowed to witness the photoplay unless accompanied by adults. In all the films shown the censors are slashing right and left, and all scenes of gambling, dance hall or violence, no matter how essential to the plot and a proper understanding of the story, are eliminated. Two comedies which were thought to hold the Jews up to ridicule were banned, though in the stories the Jew was allowed to get the best of an Irishman.

A NOVEL SETTING IN "CONVICT 118."
Forthcoming Spectacular Itala Feature.

ONE OF THE THRILLS IN "AN OFFICER AND A GENTLEMAN."
Two-Reel Vitagraph Feature, Released March 14.

CONSTANCE CRAWLEY IN "ELSIE VENNER."
Kennedy Features, Inc., Four-Reel Adaptation of Oliver Wendell Holmes's Romance.

WITH THE FILM MEN

Frank Tichenor has moved his offices to the Candler Building. The name on the door reads—oh, well, he'll have a big announcement next week, so let's wait.

Our esteemed, as it were, contemporary, *Variety*, tells us that "Gene Gauntier is now with Kalem." At last accounts the versatile Gene was releasing through Warner's Features. However, beginners will make mistakes, so let's not be too hard on them.

The house committee of the Screen Club should take notice of the pipe smoking in the grill room during meal hours. No other club would stand for it.

"Doc" Willat has returned from what Mrs. Willat calls their honeymoon trip, looking fine. His first act on his return was to buy an automobile, a Cole "30." "Doc" says that any car that can take Fort Lee hill on high through the snow drifts is good enough for him.

A new artist is in our midst. His name is King, and he is president or something of the sort of the Pan-American Film Company. Ernest Shipman says that when King is not commuting between Noroton, Conn., and New York he devotes his time to pen and ink work.

Frank Carrol, Bob Daly, and the rest of the Stellar Features company have returned from Florida looking "fit as fiddles." They are all enthusiastic over the picture, Forgiven, or The Jack of Diamonds.

F. J. B.

"VITAGRAPH" A SUCCESS

Three Star Attractions Continue to Pack Theater to Capacity

Contrary to the expectations of many pessimists, though the novelty has long ago worn off, the Vitagraph Theater continues to do capacity business and reserved seats are now selling two weeks in advance. The bill which opened the theater still continues, and if the present business is any criterion it will continue for months.

The success of A Million Bid, the five-part drama, has shown one of the advantages held by the screen drama over the spoken play. Under the name of Agnes the play was produced a few years ago with Nance O'Neil and a splendid cast. Because when presented on the regular stage too much depended on dialogue and explanations, the piece was practically a failure. On the screen, with the useless dialogue eliminated, and all the action actually shown, A Million Bid has become a wonderful success. Goodness Gracious, the three-reel burlesque comedy, and the personal appearances of John Bunny, James Morrison, and Mary Charleson in their pantomimic novelty, The Honeymooners, complete the strong bill.

SUNDAY SHOWS IN MASS.

Springfield Bans Sabbath Performances—Holyoke Mayor Warns Exhibitors

SPRINGFIELD, MASS. (*Special*).—Mayor Denison of this city has announced that he will grant no more permits for Sunday performances in motion picture theaters in this city after April 21. This action was immediately followed by Mayor Woods of Holyoke, who has issued a warning to exhibitors in that city to be careful of crossing the danger line in the conduct of their Sunday performances.

Mayor Woods of Holyoke was formerly in the motion picture business and has endeavored to be fair in his treatment of the exhibitors, though liberties have at times been taken. Two censors, who serve without compensation, have been appointed by the mayor and they have done much good by talking with recalcitrant exhibitors.

UNIVERSAL'S NEW EDITOR

Monte M. Katterjohn Takes Eastern Scenario Desk—Johnstone to West Coast

A new face appears from behind the desk allotted to the Universal Company's scenario editor. Monte M. Katterjohn has been brought on from Boonville, Ind., to take hold of that post, and Caleb Johnstone has been transferred to the hotbed of Universal activity, the West Coast studios.

Monte M. Katterjohn, a former newspaper man and magazine contributor, has been writing scenarios for various film companies for about six years. He has never been actively identified with any particular company, finding free-lancing from the vantage point of Indiana's literary atmosphere sufficiently satisfactory. When Caleb Johnstone decided to go to the Pacific Coast, both because of his health and a desire to be in that end of the game, the Universal brought Katterjohn on to New York.

"CENSOR UNNECESSARY"

New York Legislator Will Oppose Censorship of Films in Empire State

ALBANY (*Special*).—The proposal to establish a New York State Commission to censor all motion picture films has already met with strong opposition. Assemblyman John Knight, of Wyoming County, is among those who have expressed themselves on the bill. A civic body backing the project endeavored to have Knight introduce the law in the Assembly, but he refused to father any censorship legislation.

"It would be merely creating another expensive and unnecessary State department," said Mr. Knight. "Cities now have the power to censor motion pictures, and I do not see any reason for inviting more expense and trouble."

CAMERA MAN'S ROMANCE

Pathe Camera Man Weds Girl He Met While Taking Picture for "Weekly"

Further details have been received at the Pathe Studio regarding the recent wedding of Ralph Earle, camera man for the "Weekly," which make it evident that the wedding was of more than ordinary interest. In the first place, Earle met his bride while he was on an assignment two years ago for the "Weekly." She was then Hazel Brown and was queen of the Montamara Festival, the annual carnival held in Tacoma. Earle, in getting his pictures, naturally had to film the fair young queen, and then and there fell in love with her. Though often far away on his work for the "Weekly," he kept her alive in his heart. As soon as he could be renewed the acquaintance, proposed, and was accepted.

To complete the romance, an elopement was planned, and when the Portland train on the Northern Pacific Railroad left Seattle on the afternoon of Jan. 22, the engineer, E. J. Brown, of Tacoma, little suspected that his own daughter was going away on his train to be married. After the marriage (which was duly recorded in motion pictures), the happy couple went to the Glacier National Park for a honeymoon to be spent largely on snowshoes, taking pictures in the park.

RELEASE "GOOD LITTLE DEVIL"

The Famous Players Company's five-reel production of David Belasco's A Good Little Devil, which has been much discussed since its welcome reception at the hands of the critics a few weeks ago, was released March 1. Mary Pickford's work in this picture was declared to be some of the best this star has ever done before the camera. Produced under the direction of Edwin S. Porter, the mechanical and camera effects, to portray the fairy atmosphere, are marvelous.

Our List of *For Rent*

FIFTY FEATURES

Will Soon Be Complete

(The Hon. Dean C. Worcester's Philippine Pictures)
"NATIVE LIFE IN THE PHILIPPINES"
1st Program: "THE HEAD HUNTERS" (4000)
2d Program: "FROM SAVAGES TO CITIZENS" (4000)
(World's Rights)

"A BOY AND THE LAW" (2000) (Restricted Territory)
"ACROSS AMERICA BY MOTOR CAR" (2000) (World's Rights)
"MYSTERY OF RICHMOND CASTLE" (4000) (Restricted Territory)
"LIFE'S TEMPTATIONS" (4000) (Restricted Territory)
"THE FUGITIVE LAW" (2000) (The Assassination of Madero) (World's Rights)

PUNCHFILM SUCCESSES
First Three Releases:
"THE TRIUMPH OF RIGHT" (4000)
"WIFEY'S CHARMS" (4000)
"POLLY OF THE CIRCUS" (4000)
(All Rights)

"FROM DUSK TO DAWN" (2000) (Featuring Clarence Darrow) (All Rights)
"100 YEARS OF MORMONISM" (4000) (World's Rights)
"DIAMONDS OF DESTINY" (4000) (Restricted Territory)
"WHEN MORGAN BACKED PANAMA" (4000) (World's Rights)
"HUNTING BIG GAME IN THE ARCTIC" (2000) (Restricted Territory)

Breaking Through With
PASQUALI-AMERICAN SUCCESSES!
First Three:
"THE POWER OF INNOCENCE" (4000)
"FOR HIGH TREASON" (3000)
"THE BRIGAND'S DAUGHTER" (4000)
(For All Unsold Territory—Rent or State Rights)

PAN AMERICAN FILM CO.

110 West 40th Street
NEW YORK CITY

TALKING FILMS ABROAD

Edison Representative Returns After Successful Tour of Introduction

Louis E. Hammond, expert operator for the Edison Company's talking pictures, returned recently from an interesting and successful tour in the chief cities of Western Europe. With about forty subjects from which to amuse the varying tastes of the different people, Mr. Hammond started for Europe, to demonstrate the Edison patent, with the distinction of being the first man ever sent on such an errand; and before his return, eight months later, had established the pictures and helped dispose of the rights in most of the European territory. At Vienna the pictures played for two months. Every large capital and city of Germany, Austria, and Holland was treated to an exhibition. At most of these exhibitions the first audience was one of royalty. In Austria, the most distinguished spectator was Emperor Franz-Joseph. By the way, this was the third time since the death of his wife, over seven years ago, that this monarch has entered a theater. On the afternoon of the exhibition, by royal command, all electric current in the town was diverted to the place of exhibition in order to give a high-powered enough current to show the films. As a token of his approval, the emperor presented Mr. Hammond with an engraved gold watch. At Schwerien, where the exhibition had been given for the Grand Duke and Duchess of Mecklenburg, the castle burned overnight, the machine and the films being lost in the ruin. A visit to Berlin was necessary to secure a new outfit. King Alphonso, and King Ludwig, the ruler of Bavaria, were among the more distinguished of the many spectators. King Ludwig, in particular, was an appreciative and eager witness of the pictures. He insisted upon being taught just how the mechanism was operated, and then showed his complete democracy by taking charge of the booth and operating the pictures himself.

CANADIANS LIKE KALEM FILM

Canadian newspapers are devoting space to praise of the Kalem Company for their feature picture, Wolfe, or the Conquest of Quebec. The Dominion papers point to the fact that Canada has heretofore been neglected as a field for photoplay stories, and the many plot ideas abounding there untouched. The conquest of Quebec offered a wonderful opportunity for an historical picture of especial interest to Canada and all sections of North America, and the Kalem Company has taken full advantage of them, spending many months and large sums in taking the feature.

PLAN SEMI-CENSOR

Kansas City Would Have Theaters Give One Show a Week Especially for Children

KANSAS CITY (*Special*).—A special school children's night at the motion picture shows near school buildings is the aim of the Parent-Teacher Association of Kansas City. A report of a committee representing the association mapped out a plan of procedure and was accepted.

The plan of the congress is to have each individual association appoint a committee from its members to confer with managers of motion picture shows in their locality, request the managers to furnish a special programme each Friday night, which will be of interest to the school children, and in turn the Parent-Teacher Associations will urge the attendance of the school children on Friday nights.

The committees to be appointed are also asked to keep a list of the films shown, which film companies supply them, and to make a report of the results of the special programmes at the next meeting of the congress, in April. The report suggests that the first special programme be given the evening of March 6.

LUBIN AT SARANAC LAKE

Barry O'Neil, Lubin director, is now at Saranac Lake with a strong company of players working on a series of feature pictures. Eugene Walter's The Wolf, which requires northern atmosphere, will be the first picture filmed. Up the company are Lilie Leslie, Ruth Bryan, Clara Lambert, George Soule Spencer, Fred Tidmarsh, Clinton Bell, Robert Graham, Bernard Siegel, Richard Wangemann, Fred Chester and others. A full staff of photographers, scenic artists and property men accompany the party. The company will probably stay at Saranac for three months.

PATHE SECURES JOHN PELZER

John Pelzer, for many years with Edison and more recently with the General Film Company, is now with Pathe as sales manager. This department is under the general supervision of Mr. Ramirez, who also supervises the film and shipping departments.

LILLIAN WALKER RETURNS

After an absence of two weeks, Lillian Walker, the popular Vitagraph player, is once more back in the studios. Miss Walker has been very much under the weather of late owing to a long siege of work in the Brooklyn studios, and the brief vacation proved very welcome.

EDISON

THE ADVENTURE OF THE ALARM CLOCK

Third story of

"Octavius—Amateur Detective"

Featuring BARRY O'MOORE

The irresistible humor in this comic detective series wins immediate popularity for Octavius. *Pictorial Review* is actively helping every exhibitor who notifies it of his plans for running the series.

Released the third Monday in the month

COMING TWO REEL FEATURES

***COMEDY AND TRAGEDY**
A revival of the celebrated Edison drama.
Released Friday, March 6th

***THE PRICE OF THE NECKLACE**
A drama of Wall Street.
Released Friday, March 13th

COMING SINGLE REELS

THE GHOST OF MOTHER EVE
Second "Dolly" story.
Comedy-Drama. Released Sat., Feb. 28th

MR. SNIFFKINS' WIDOW
Comedy. Released Monday, March 2nd

*WITH THE EYES OF LOVE
Drama. Released Tuesday, March 3rd

*AN ABSENT-MINDED MOTHER
A FOURFOOTED DESPERADO
Comedies. Released Wednesday, March 4th

**WHEN THE CARTRIDGES FAILED
Drama. Released Saturday, March 7th

*THE SULTAN AND THE ROLLER SKATES
Comedy. Released Monday, March 9th

*THE MEXICAN'S GRATITUDE
Drama. Released Tuesday, March 10th

**ANDY, THE ACTOR
Fourth "Andy" comedy.
Released Wednesday, March 11th

*One sheets. **One and three sheets. ***One, three and six sheets by the Morgan Lithograph Co. Cleveland, Ohio

Thomas A. Edison

Makers of the Edison Kinetoscope Type "D."

THOMAS A. EDISON, Inc.
267 Lakeside Avenue, Orange, N. J.

SELIG

"THE BETTER WAY"

"The Better Way"

A big, tense, telling melodrama—up-to-date, decisive in detail, answering an unusual question in an unusual way. It is worth a volume of articles on the moot question of the day—Eugenics.

In Two Reels
Released March 16th

March 17th—"THE STORY OF VENUS"
A current romance with a classic echo in beautiful "dissolves."

March 18th—"THE COP ON THE BEAT"
An interesting bit of adventure, ranging from Western mines to an Eastern city.

March 19th—"THE EVIL WE DO"
How two simple sons of the sea gave up their lives for the charms of a coquette.

March 20th—"TWO LITTLE VAGABONDS"
Two city waifs are dazzled by the simplicity of the country and in fear "hike' back to town.

THE HEARST-SELIG NEWS PICTORIAL
is the latest and greatest novelty in the realm of motion pictures.—Released every Saturday.

N. B.—Get the SELIG posters for spirited design and charm of color. Make you lobby a real art gallery. One-sheets for every release; three and sixes for multiple reels.

THE SELIG POLYSCOPE COMPANY
20 East Randolph Street CHICAGO, ILL.

GOSSIP OF THE STUDIOS

EDYTH ANDERTON, who is now in Jacksonville with Arthur Hotley's company featuring Mae Hotely, was recently written up in the Jacksonville *Metropolis* to the extent of a double column heading, a large portrait and considerable space. The Florida writer found Miss Anderton a very charming personality, very much in love with her art, and full of admiration for her director and Miss Hotely.

THE THANHOUSER STUDIO would like immensely to restrain the Lake Charles *Daily Times*, of Lake Charles, La., from printing photos of Thanhouser players under other names in "testimonial" and other ads. A "testimonial" is one wherein a photo of some celebrity is published with his indorsement of some article—a "testimonial" to the merit of the certain article. Justus D. Barnes, of the Thanhouser "stock," had his likeness printed in the *Daily Times* as that of George Lyding, musical director of The Rose Maid theatrical company, alongside a letter from the latter recommending a certain make of piano. The ad. of the Imperial Shoe Company of Lake Charles stated that Spring styles in footwear would be "displayed on living models," who were "Lillian James" and "Peggie Parker;" and a picture of Ann Drew, of Majestic, was published as that of "Miss James," while one of Jean Darnell, of Thanhouser, appeared as that of "Miss Parker." Of course, the two screen favorites are indignant about being revealed as shoe models in Louisiana, but what can they do?

NED FINLEY, of the Vitagraph Company, has been confined to his hotel with a serious attack of pneumonia for several days, but is now on the road to recovery and expects to be back on the job in a short time.

HAL CLARENDON, one of the party of Famous Players who recently returned from Cuba, was met at the dock with an order garnisheeing his salary for $7.50 a week for a judgment of $158.33 held against him by Selwyn and Company, play brokers. It is alleged that the balance is due on royalties incurred when Clarendon was manager of a stock company.

DURING THE severe snowstorm that recently paid a visit to New York, the cashier of the Vitagraph Company started from the studio on the outskirts of Flatbush to get the necessary funds to meet the payroll. En route, the automobile in which he was trying to plow through the storm was stalled. He was obliged to make the best of the situation and await relief. This was some time coming. When four o'clock arrived and the man with the pay funds had not returned, everybody began to get worried, and many were the calls to wifey to explain the delay. Whether or not these were believed is a question, but along toward dark the belated paying teller put in an appearance and "all was well far out in Flatbush."

ADRIENNE KROELL, the reigning beauty of the Selig Chicago Stock, last week was whirled out to the Desplaines River with Producer Walter Clark Bellows, Johnnie Longmack, the resourceful master of properties, and several of the leading people engaged in producing Bellows's picturesque play, A Page from Yesterday. The object was to secure a skating scene, and Miss Kroell had to show her grace on the ice in crinolines, the play period being in that atrocious style of dress. Miss Kroell had not been on the ice in several years, and with the hampering presence of the crinolines they tell us that she saw "stars" before regaining her "ice knowledge."

MEMBERS OF THE Lubin Company descended upon the recent ball of the Philadelphia local of the Motion Picture Exhibitors' League in full force and shed much brilliance upon that affair. From the society editor we learn that Ormi Hawley wore a rose peau de sole gown, trimmed with silvered lace and pearls, and carried a huge bouquet of pink roses and violets. Lottie Briscoe wore a green gown of crepe de meteor, with a gold tunic and corals. Harry Meyers and Ormi Hawley led the grand march. Next in line from the Lubin studio came Mr. Lubin and his daughter, Justina Huff, Louise Huff, Miss Fisher, Miss Carey, Lottie Briscoe, Rosemary Theby, Mildred Gregory, Margaret Dawson, E. Blanchard, Miss C. Holloway, Ethel Clayton, Clara Lambert, Florence Hackett, Arthur Johnson, J. Kaufman, Louis Mortello, John Smiley, Joseph Smiley, Allen Quinn, Edgar Jones, Earl Metcalfe, J. E. Ince, Lloyd B. Carlton, Charles Brandt, H. A. D'Arcy.

BARBARA TENNANT, O. A. C. Lund and a strong representation of Eclair players was also on hand at the Quaker City ball. Lillian Walker and Wallie Van led a delegation of Vitagraph players.

MONA DARKFEATHER has received a magnificent pair of boar tusks from an admirer in the Philippines which she treasures highly and is having mounted beautifully.

JESSIE STEVENS has been a mother in Edison films many a day, but after carrying kicking twins around for about three hours while taking Love's Young Dream, she is not very anxious to try it again until the bumps are a bit soothed.

CHARLES BRABIN, the Edison director who recently returned from abroad, is back in the harness and going it strong. His first production since his return, All for His Sake, is booked for early release.

HARRY EYTINGE, the Edison heavy, does not think dancing is all it is cracked up to be. After carrying 250 pounds through every tango at the Screen Club ball they say Harry was pretty well mussed up.

LOUISE GLAUM has joined the Universal comedy forces.

WITH THE FAMOUS PLAYERS' COMPANY IN CUBA.
In the foreground, Daniel Frohman, Madame Kalich, J. Searle Dawley, and Laura Sawyer.

DES MOINES RESTLESS

Exhibitors Think They Are Being Discriminated Against in Prices of Service

DES MOINES (*Special*).—There is every likelihood that Attorney-General Cosson may be asked to make an investigation into the rates charged local exhibitors for film service and how they compare with the rates charged the exhibitors in Kansas City, Omaha, and other large cities in this section. Local exhibitors, quoted in the Des Moines *Register and Leader*, charge that they pay as high as $225 and $275 for service that the exhibitors in Kansas City secure for $100. The increased number of theaters, unusual competition for first-run films, and the daily changes of programme are given as the reasons for the high rates prevailing. Efforts to organise the exhibitors and secure better conditions have failed because of the keen competition being waged.

The plan of one of the largest investors in the moving picture business in the city is to form an association and bring about an agreement whereby each theater will get a reduced number of films each week at considerably lower prices. The exhibitor having the contract for first-run pictures takes twenty-one films a week and changes his programme each day.

"Our greatest trouble is that Des Moines is perhaps the best market for motion picture films in the West," said one exhibitor. "The price has been going up steadily, therefore there is some bitterness among the men who have to pay the increased rates.

"It is a fact that the local theaters show too many films a week. Each place contracts for twenty-one films and changes programmes every day. This is too often. I have found in my place that the second day a picture runs often draws better business than the first day. I think, personally, that changes three times a week are all that is necessary. Therefore if each house now taking twenty-one films a week would be content with nine films the prices would be cut down so as to be reasonable and there would be enough films to supply all our local theaters with good pictures."

SOCIALISTS AND CENSOR

Indiana Members of Party Hold Meetings to Protest Against State Censorship

INDIANAPOLIS (*Special*).—The Socialist party organization in Indiana has come out strongly against the proposal to establish a State censorship of motion pictures. The ball was started rolling by the Indianapolis branch, following which branches throughout the State began holding meetings of protest.

The resolutions adopted in Indianapolis protest against the censorship on the ground that it would tend to keep out films which go to expose the present industrial evils, and that the board, instead of merely ruling out films that are objectionable from a moral standpoint, would go a step further and place the ban on pictures either of a political or religious nature which are not sympathetic to the personal opinion of the censors.

ZETTLER LIKES GARDNER PICTURES

Mr. Charles Zettler, of the Edwards-Zettler Feature Film Company, who has been spending the past week in New York, has returned to Ohio. While in New York Mr. Zettler expressed himself as much pleased with the Helen Gardner pictures, which he has been handling for some time. He was particularly impressed with A Princess of Bagdad, a six-reel feature from the Helen Gardner studio which has proven one of his strongest subjects.

FILM OREGON HUNT

California Company to Place American Hunt on Screen

Hunting wild game in America, which has been neglected by the film makers in their search for fields abroad, is to be placed on the screen by the California Motion Picture Company. A party of huntsmen, headed by Arthur Payne, the millionaire San Francisco sportsman, has just invaded the wilds of the northernmost ends of California and Oregon, with motion picture cameras as adjuncts to the usual guns, cartridges, and hounds.

The intent of the company is to wander far from the railroads and villages into the heart of the wild country. It is declared that wild game is found here in great abundance. Mountain lions, bears, and such smaller animals as wild cats, deer, coyotes, lynx, and foxes, are among the subjects that will be filmed.

Payne expects to secure several thousand feet of animal pictures, which will be released by the California Motion Picture Company, of which he is director, and his brother, Herbert Payne, president.

NEW BALTIMORE RULES

Ordinances Introduced Proposing Radical Changes for Theaters and Exchanges

BALTIMORE (*Special*).—Ordinances introduced in the local city council last week, which will probably meet with strong opposition before passage, provide for radical changes in the conduct of film exchanges and photoplay theaters. All exchanges are required by the proposed ordinances to conduct their business in fireproof buildings, and shall have to secure a permit from the inspector of buildings testifying to the fact that their quarters are strictly fireproof. It is said that there are no laws now on either the State or city statute books governing the conduct of film exchanges.

It is expected that strenuous opposition to the bills will develop from the exchanges, as it will mean a change of quarters to most of them, or else the expense of making their present quarters fireproof. They declare this is not necessary, and point to the fact that no fires have resulted so far from storage of films in exchanges.

Another ordinance affecting the picture men provides for an increase in the license fee for motion picture theaters to $100. It is also provided that all theaters in which films are shown shall be fireproof and "separate from any other character of operation."

FILM MAGAZINE SERIES

Clarence Herbert New's "Adventures of a Diplomatic Free Lance," which have been running serially for five years in the Blue Book magazine, are to be placed in motion pictures by C. J. Hite, president of the Thanhouser Company. The first production based on the series has been completed under the direction of Fred Dick Sullivan. James Cruse portrays the diplomatic free lance, with Flo La Badie as Nan, the heroine. Others in the cast are Dave Thompson, Justus D. Barnes, Arthur Bower, Morris Foster, and Ethyle Cook.

WANTS ACCOUNTING ON PICTURES

SAN FRANCISCO (*Special*).—Willie Ritchie, the champion lightweight prizefighter, is suing William Kyne for an accounting of the Ritchie-Rivers fight pictures. Kyne is resisting, claiming that the fighter did not contribute to the expense. The privilege of taking the pictures cost $1,500 and the expense for taking the pictures is stated as $1,000.

KALEM FILMS

THE COLLEEN BAWN

A Three-Part Adaptation of Dion Boucicault's Immortal Drama

The record-breaking success scored by this feature three years ago, caused exhibitors to demand its re-issue. Get it and reap your share of the money it will bring.

Released Monday, March 16th

Get the superb 1, 3 and 6-Sheet Posters for this Headliner

THE AWARD OF JUSTICE

A Two-Part Carlyle Blackwell Feature

Unjustly accused of murder, the young minister is imprisoned for life. His escape and fight for freedom make this a drama of absorbing interest.

Released Wednesday, March 18th

Unusually striking 1, 3 and 6-Sheet Posters for this Feature

Scene from "HIS INDIAN NEMESIS"

HIS INDIAN NEMESIS

The deadly knife duel, the fate which overtakes the white renegade, just two of the exciting incidents.

Released Saturday, March 21st

Special 1 and 3-Sheet Posters

THE FAMILY SKELETON

The "fat woman" of the dime museum tries desperately to hide his occupation from his jealous wife. A laugh every minute.

(On the same Reel)

CYPRESS LOGGING IN FLORIDA

The huge trees crashing to the ground, one of the scenes in this absorbing feature.

Released Friday March 20th

Ask your exchange about the Irish soil supplied, Free, to exhibitors who feature "THE COLLEEN BAWN." The most novel exhibitor help ever devised.

KALEM COMPANY

235-239 West 23d Street NEW YORK

30 FAMOUS FEATURES A YEAR

DANIEL FROHMAN

Presents

By Arrangement With

DAVID BELASCO

The Famous Modern Fairy Play

"A GOOD LITTLE DEVIL"

Adapted from the French by Austin Strong

IN MOTION PICTURES

With David Belasco's original New York cast including

MARY PICKFORD

WILLIAM NORRIS and ERNEST TRUEX

IN FIVE REELS

Released March 1st

FAMOUS PLAYERS FILM COMPANY

Studios 213 W. 26th St., New York

ADOLPH ZUKOR, PRESIDENT — DANIEL FROHMAN, MAN. DIRECTOR

FEATURE FILMS OF THE WEEK

Kalem Produces Winner in Five Part Film of "The Boer War"—"The Massacre" a Surpassing Biograph—Kennedy's "Elsie Venner" Will Please—"The Parasites"

"THE BOER WAR"

Five-Reel Kalem Production Based on the Boer War. To Be Released Through the General Film Company's Feature Service.

General Lambert, retired ..... Edward Clisbee
Mrs. Lambert ..... Jane Wolfe
Jane, their daughter ..... Marin Sais
Lieutenant Jack Lambert, their son. William Brunton
Captain Doane ..... Larry Peyton
Jaubert, a Boer general ..... William H. West

It is not exaggeration to say that this is a tremendous war picture, spectacular to the highest degree and important in that the producers have aimed to give a dramatic record of facts—the facts that made history in South Africa not so long ago.

We understand that Director Melford and two other men concerned in the production were actual participants in the struggle between Briton and Boer and consequently were able to bring first-hand knowledge to the motion picture duplication of the conflict. In California, that Eldorado of film men, they found long stretches of sweeping valley rising to brush-covered hills such as they had seen in South Africa; they found a willing militia ready to give the experience of trained soldiers to battle scenes, and they found men who could look and ride and shoot like the rough Boers—fighters to the core.

With such material to utilise, the Kalem directors started to reproduce the battle of Biandslaagte, the taking of Almond's Nek, the battle of Wagon Hill, and the battle of Botha's Pass. There was no skimping in the hosts of fighting men used on both sides. Long distance bombardments were caught by the camera, cavalry charges were given the semblance of brutal reality, and victories were never won until there had been a real fight between soldiers, who appeared to shoot at each other and not at the empty air, after the customary manner of battle scene "supers." Without the fine photography, always evident in this film, it would have been impossible to gain the effects of distance so essential to a war picture. Through a cloud of smoke the spectator sees a square of dots moving down the side of a mountain many miles away. Soon the dots take on the forms of men and a fresh troop has arrived to turn the tide of battle. Frequently we have effects similar to this.

While The Boer War is primarily a war spectacle, the producers have recognised the value of a good story; for five reels of battle scenes, however realistically arranged, must become wearisome. Variety is needed, the personal element of characters in whom we may become interested, and a touch of romance. Most of the opening reel is devoted to the introduction of a family that is to be vitally affected by the coming hostilities. We have the father, a retired army officer; the son, a lieutenant, who steals money to pay gambling debts; the charming, high-minded daughter, and Captain Doane, her fiancé.

As might be expected, Captain Doane shoulders responsibility for the theft, and, being dropped from his command in disgrace, enlists under an assumed name as a private that he may perform heroic service at the front. He carries the wounded lieutenant from the battlefield, sends word to the family in England, and is the means of bringing Jane to South Africa that she may nurse her brother. At the psychological moment, when Doane also is prostrated by wounds and Jane hovers about like a ministering angel, Lieutenant Jack publicly confesses his dishonesty and the self-sacrificing captain is restored to a merited place of honor. Not an unusual story, to be sure, but well handled and adequate for the purpose.

Larry Peyton is most successful in his delineation of a clean-cut young Englishman, honest, straightforward and courageous; the lieutenant is creditably handled by William Brunton, and in the small part of a Boer general William West draws a strikingly true figure. Marin Sais shows Jane to be a very charming young woman, whereas Edward Clisbee presents a retired army officer of an unexpected type. Instead of the customary pompous, martial personage we find an unassertive little man, shrunken by years. His duplicate may be encountered in the lounging room of any Army club.

This production is a happy blending of the elements that go to make a good picture. D.

"THE BOER WAR," AS PICTURED IN SPECTACULAR KALEM FEATURE IN FIVE PARTS.
To be Released as a General Film Photoplay Masterpiece.

"ELSIE VENNER"

Three-Part Adaptation of Oliver Wendell Holmes's Romance of the Same Name. Adapted and Produced by Arthur Maude for Kennedy Features, Inc., and Released March 4.

Elsie Venner ..... Constance Crawley
Dick Venner ..... Arthur Maude

Elsie Venner's pretty romance, with the shadow that hangs over her, and her final triumph, furnishes a good basis for a film story. The note of sympathy is always present, there are complications enough to interest, and not enough to cast the cloud of doubt over the spectator's mind. As produced by the Kennedy Features Company, with a wealth of picturesque background, shown by means of wonderful photography that brings out to the utmost the advantages of pretty settings, Elsie Venner becomes a picture certain of popular approval.

Elsie Venner, a posthumous child, carries in her veins the venom of the snake that killed her mother. Besides pervading her character, the serpent's sting has left a mark on her neck which is kept hidden by a gold chain. She has been kept ignorant of these facts. The story tells, with a wealth of incident and counterplay, of the growth of her love for Bernard Langdon, of the lover's triumph over the jealousy of her cousin, Dick Venner, her trials when she is told of her dread inheritance and her final cure. This is effected when, seeking death because she thinks Bernard has proven untrue, she drinks of a bottle labeled "Poison," but which had in reality been prepared by the doctor as a final resort in his attempts to cure her, but had not been used because of fear that it might prove fatal.

In the cast, the work of the stars, Constance Crawley and Arthur Maude stands out. Both are well-trained players, and Miss Crawley has a pleasing screen personality. The support is, on the whole, adequate, though the player in the part of Elsie's lover might have evidenced less restraint and a little more fire. The direction is capable, a smooth movement of scene into scene has been secured. W.

"THE PARASITES"

Two-Reel Pathe Film Made in America. To Be Released Feb. 28.

Thomas Allen ..... M. O. Penn
Fred Allen, his son ..... Victor Benoit
Beatrice Brooks ..... Helen Lynn
Howard Esterbrook ..... Francis Carlyle

By far the best dramatic situation in this production, and the only one, perhaps, that may be expected to arouse suspense, followed by a pleasantly melodramatic thrill, is found at the end of the second reel. The greater part of the two thousand feet has been devoted to a story within a story—a son telling his father of experiences with an unbelievably evil adventuress and her brother—and the stage is atmospherically set for the big dramatic moment. The glow from a wood fire illumines the emotion-lined face of the father, seated in a big easy chair, and that of the son kneeling beside him. The boy asks forgiveness for various escapades that led to his being expelled from college, prior to his eventful voyage, and it is about to be granted.

A woman enters the room. The father rises. "My son, I want you to meet my wife," he says, and, of course, the wife is none other than the adventuress. There is a struggle, which finally brings the excited trio to the top of a long stairway, and, accidentally or on purpose, it matters little which, the woman is toppled over backwards and presumably lies dead after a thrilling fall.

Rather obvious melodrama, no doubt, but evidently effective as a climax to the incidents preceding it. They concern first the son, who, being expelled from college, is sent out into the world to "prove himself a man;" then the wealthy father, who falls in love with the scheming adventuress and marries her; and again the son, who is reported dead, but returns with an astounding tale of adventure and narrow escapes.

Without aiming at any great depth in character drawing, it is a film that holds the interest throughout and, granting such people as the author has chosen, is not unreasonable. Moreover the cast, with one exception, is all that could be desired. M. O. Penn, invariably an impressive actor, lends considerable distinction to the role of the father, and Victor Benoit is well chosen for an impetuous youth, weak rather than evil. Then a word also should be said in praise of Helen Lynn, who makes the adventuress sufficiently sinister without overacting. Unfortunately the actor in the part of her brother has a feeble personality and an apparently limited knowledge of acting.

The picture profits by good photography and intelligent direction. D.

"THE MASSACRE"

Two-Reel Biograph Production Based on the War with Indians in the Southwest. Released Feb. 26.

Whatever the historical foundation for this photoplay may be, the production, from all angles at which a film drama may be viewed, is surpassingly fine. If historically true, so much the better, but such a vivid reflection of dramatic incidents is sufficiently impressive apart from its relation to recorded facts. As a war spectacle, as a human interest story replete with telling details that show the hand of a skilled producer, and as an achievement in beautiful photography, The Massacre must be placed high up on the list of important films.

During the early part of the first reel we are shown how Stephen, through love for a former sweetheart, swears to care for her child, when it is left an orphan, and how, when the girl grows to womanhood, he wants to marry her, but steps aside in favor of a younger man. Then Stephen goes to the Far West to become an army scout in the warfare against the Indians. This leads up to the first of the two splendid battle scenes, in which no quarter is asked or expected. The soldiers follow well-judged maneuvering with a merciless onslaught, against which the defense of the Indians is hopeless. Close up views, depicting harrowing details, are varied with comprehensive panoramas of the entire field of battle, and through it all is imparted the impression of implacable, bloodthirsty warfare.

A year passes, and Stephen's ward, with her husband and baby, joins a Westward-bound wagon train. They are in the heart of the strife-torn country when the husband is called away and Stephen again becomes the protector of the girl he has promised to guard. The Indians swoop down on the insufficiently protected wagon train, and there follows the frightful massacre which gives the picture its name.

Overpowered and battling against impossible odds, the fast-depleted band of white men form a square with the mother and baby in the center. One by one the men fall, the gambler and the priest meeting death side by side (a telling human touch, as developed here), and when reinforcements arrive the square has been reduced to a pile of lifeless bodies. From its center the mother and child are rescued—the only survivors.

Battle pictures have long since ceased to be a novelty, but regard for the fine points of production, such as mark this film, remains rare. Tinting has been advantageously used on several occasions, the arrangement of scenes with a view to gaining suspense is admirable, and the acting has not been slighted in view of the other dominant features of the production. At no time is there a flaw in the perfectly clear photography. D.

CHARLES KLEIN'S PLAYS ON THE SCREEN.
Scene from Lubin's Five-Reel Production of "The Gamblers."

"A LEAK IN THE FOREIGN OFFICE"

Two-Reel Feature Produced by the Thanhouser Company. Released Feb. 17. Scenario by Clarence Herbert New.

Lord Trevor ..... James Cruze
Edward Wray ..... Dave Thompson
Colonel Pfaff ..... Arthur Bower
Nan Tremaine ..... Florence La Badie
Mrs. Benham ..... Ethel Cooke

This is a two-reel drama built up with a fine air of the place where it is supposed to transpire. This, and the careful detail as to staging, with the wealth of contributory facts, are the two features that lend it the extra distinction which it possesses. The play is about the foreign office of the country, its wireless station, and how the foreign spies try to win some of the government secrets by tapping the transmitting apparatus. The atmosphere of the play, set in the locale of the foreign office and the transmitting station, help it to distinction. The little details of setting and direction that put one at home in the play, all lend appreciably to the general interest in the minor action. The above cast did finely. Their smooth efforts were another adjunct to the feeling in the film. From beginning to end the interest in the film never lagged.

The spies of the German Government are at work trying to gain the secrets of the American foreign office, and their objective is the transmitting station where the wireless news is flashed forth. They hire a socially elect but temporarily impoverished woman as aide, and manage to attach a wire to the wireless transmitter at the Government station. After that they are daily seen receiving the secret messages. The American foreign office soon learns of it, and they send out some of their best men to detect the leak. It remains with one of the attachés and his wife to discover the wire by which the news is tapped. They follow the wire to its source and here discover the plant. A wait, with detectives, enables them to capture the whole band. F.

"A COLONEL IN CHAINS"

Fifth in The Adventures of Kathlyn Series Being Produced by the Selig Company. Two Reels. Released Feb. 23.

Kathlyn ..... Kathlyn Williams
Bruce, an American hunter ... Thomas Santschi
Colonel Hare ..... Lafayette McKee
Ramabai ..... William Carmenter
Pundita ..... Goldie Colwell

At the instigation of Harold MacGrath, Kathlyn Williams continues to fight her way through the fifth installment of hazardous adventures that should age any young woman long before her time. The menacing paws of wild beasts and the daggers of treacherous Easterners remain but futile instruments of death before the re-

doubtable ingenuity of young American womanhood, reinforced by valiant American manhood exemplified in the person of her friend Bruce. It is an exciting series, and no mistake, and there appears to be no end to the threatening predicaments Mr. MacGrath is planning for his characters.

This time Kathlyn is cast into prison with her father for a companion. Nothing daunted, she sets about to find a means of escape and happily conceives a way by which she can send to Bruce a note written on the sole of her slipper. An escaped monkey assists in its transfer, and Bruce returns with an elephant to tear away the bars of the prison. Kathlyn leaves, but for some reason not made clear her father remains to take a flogging. Right here is the most apparent weakness in the construction of the story. With an elephant waiting outside and a broad window space to step through, why should the Colonel remain a captive? During the remainder of the picture we watch Kathlyn bring to fulfilment an ingenious plan for freeing her father.

The animals at the disposal of the Selig director have been used to good purpose in this installment, the sets are appropriate and photography is for the most part clear. Miss Williams, capable actress and attractive woman that she is, again shows herself to be an excellent choice for the role of Kathlyn. Other parts are properly handled in a film sure to please the popular taste.

D.

"THE BETTER MAN"

Three-Reel Drama Produced by the Gaumont Company. Released Feb. 28.

Paul Loisel ..... Mr. Manson
Charles Stevenson ..... Jack Morlas
Ivy Loisel ..... Elsie Marlo

Theatrically effective situations, rather than a vital story, account for interest being maintained through these three reels. The Better Man is a drawing-room drama of the French school, beautifully mounted where costly interiors were required (there are few exteriors) and forcefully acted in the principal roles. Save for a bit of static now and then, the photography is of a high order.

When a three-reel plot stripped of its trimmings looks like a one-reel plot, as is the case here, credit must be awarded a constructive skill that builds so acceptable a production, free from obvious padding, and entertaining. The president of the Congo Rubber Company is about to shoot himself because of unfortunate investments when interrupted by Charles Stevenson, a former soldier, bent on robbery. Stevenson tells him of a rich India rubber district, signs a paper stating that he was caught in the act of theft, and takes the letter written by Loisel announcing his contemplated suicide. Some time later, when Stevenson has brought prosperity to the company, he wishes to marry Loisel's daughter, but the father has another suitor in view. The denouement comes when Loisel threatens Stevenson with the statement admitting that he was a thief, and in return the younger man produces Loisel's letter relating to suicide. Stevenson proves himself the better man of the two by magnanimously destroying the damaging letter, and for a reward gets the girl.

Such, in brief, is the story told with much effective detail through consistently progressive scenes. Mr. Manson acts with considerable power and Mr. Morlas is well cast in the role of Stevenson.

D.

"THE OPAL RING"

Two-Part Feature Film Produced by the Imp Company, Under the Direction of Frank H. Crane, for Release March 5.

The Girl ..... Ethel Grandin
Fred, lover ..... Alex Gadin
Will, rival ..... Hobart Henley
Smith, thief ..... Charles Prince

This is a capital detective story in two reels, in which the detective work is carried out on the screen with a clever series of scenes that are especially well chosen for their purpose. There is considerable interest in the story, and towards the end a lot of suspense as the film narrows down to a climax. The play continues the superstitious belief in the opal as a harbinger of evil fortune. The girl has two very admiring young men at her beck, and in a dilemma as to which one to choose, thinking to test them, she promises herself to the one getting the opal ring, which her great aunt has refused to part with. The one man goes to the aunt openly and she gives him the ring freely. The other, an adventurer, contrives to have a burglar enter the house and steal the box of jewelry. Stricken by the shock of the robber entering the room, the aunt dies, leaving only enough of a dying statement to incriminate the innocent man. The father of the girl, however, with intuitive power, suspects the right man and follows him. Seeing him in conversation with the burglar, he follows the latter to his house and then leaves to summon the police. The police come and are obliged to force their way into the house and the room before they can capture the burglar, and not without a struggle. A quick trip takes them to the room of the rival, who is packed up ready to leave, for things are not turning out to his taste. He is surprised, and when confronted with the jewel case in his satchel and the burglar who is ready to tell all, he confesses and is led away to jail. The innocent man is released and finds sweet solace and reward in the comforting arms of the girl, who has no longer any doubt of which man it shall be.

F.

"SHE WAS ONLY A WORKING GIRL"

Two-Reel Feature Produced by the Nestor Company. Under the Direction of A. E. Christie. Released March 6.

The Hero, elevator boy ..... Eddie Lyons
The Working Girl ..... Victoria Forde
The Capitalist ..... John Steppling
The Assistant Villain ..... Lee Moran

This is a capital two-reel travesty on the melodramatic offering of the times. The photography is good and clear. The acting is mostly of the hurried kind in this hurly-burly of continuous action. The director has improvised a lot of new business that makes the offering a continuous laugh from caption to climax. The villain pursues her. She, poor "gal," is seeking to pay off the mortgage on the farm. She has until three that afternoon to do so. She loses one job, and finds another, and wonder of wonders, the new capitalist is the man who also owns the mortgage on the farm. He likes her, but the elevator boy comes to her rescue. The assistant villain is sent to capture the girl, and thereafter we have chase and capture alternating. Over land, up on the roofs, and then by water doth the villain still pursue her. At last the villain is captured. Our hero receives the reward. It is twelve dollars. Two minutes are left to get to the farm, twenty miles away. How they do run. They tear, and tear, and tear down the roads. Soon they are in the suburbs.. Soon the suburbs are behind them and they are speeding through the country. It is three o'clock. The capitalist backed by two sheriffs is at the farm. The parents cannot pay. The sheriffs start to pull the furniture out of the house. It is a heart-rending moment. Suddenly up the road come tearing the speeding couple. The "Empire State" never was in it. They pay the mortgage and the capitalist is foiled. Curses! How much was the mortgage? $6.65. Rejoicing and curtain.

F.

"DOCTOR POLLY"

Two-Reel Feature Produced by the Vitagraph Company Under the Direction of Wilfrid North and Wallie Van. Scenario by Mrs. H. M. Hodsen. Released Feb. 24.

Dr. Polly ..... Lillian Walker
Ridgeway ..... Wallie Van
Lindy ..... Josie Sadler
Zeb ..... William Shea
Thorn ..... Arthur Ashley

Clear, clean, entertaining, this two-reel comedy-drama adds to the luster of the name of its producers. Throughout this offering there is a constant play of mirth. One funny situation succeeds another. The scenario is clever in its conception and unusually ably worked out. The differentiation of the characters is another feature that places it in the regard of the onlooker. As for these characters, Lillian Walker as the girl makes a charming and real impression as a very young and mischievous girl. Wallie Van is at his best in several long scenes, and carries the part with a great deal of laughable familiarity. Then there are the two colored folks. Of course, there have been a good many impersonations of them on the screen, and a good many burlesques. But for real, homelike, likable, everyday Southern darkies, we choose these two. They are fine. As usual, the photography is clear, although no unusual results have been obtained. There are so many particular spots in the film that need or should have separate approval that the space forbids their getting, that we can only sum up by saying that the offering is a highly absorbing narrative, good in every particular.

The business man goes to the Southern villa to recuperate his shattered nerves. The picture of the family ghost at once engages his attention, to the terror of the darkies. The next door neighbor, a pretty girl, dresses up in the clothes of her great-grandmother, said garments being found in the attic, and is immediately mistaken by all for the ghost. Hearing the darkies tell the legend of the ghost and its suicide, she determines to enliven things for the man, who seems to be pining away for want of life, and assumes the person of the ghost. After many days' chase he captures her, and then?

F.

"THE JUDGMENT OF THE JUNGLE"

Three-Reel Feature Photoplay Released by the Gaumont Company.

Tom Holkar ..... Monsieur Dhartigny
Jack Palmer ..... Monsieur Beauvais
Betty ..... Mlle. Bertha Dagmar

This feature film is one of the classic wild animal films of the time. That, and the scenic beauty is its greatest achievement. The plot of the offering is the old social triangle, one woman and the two men, but set in the wilds of Africa where the environment lends new thrills. The film attempts great things in the way of introducing the beasts of the jungle. They actually take part in the plot. A leopard and two tigers are the last word in jungle realism. A part of the realism of course, is introduced by means of the camera, so cleverly done as to deceive the most experienced. Then, in the final scene we see the woman grappling in deadly earnest with the leopard, rolling on the floor, being clawed and fighting back strongly. It is a thrilling scene. We have never seen anything of its kind, quite so strong.

The scenic beauty, to those who are accustomed to this brand of output, will be no surprise. In this, the camera has again surpassed itself. Tinting, hand-coloring, selection of setting, and perspective, all are in perfect and beautiful harmony. From first to last the film is a scenic masterpiece. Interiors as well as exteriors are of surpassing beauty. All this pleasing setting is at the expense of the plot, which is the old one of the man and the woman and the superfluous man.

One of the men has the inside path, and the other suggests, to end the matter, that they both go to the jungle, unarmed, and allow the wild animals to choose between them. This they do, but no sooner are they arrived than the other man, coward-like, sneaks away. The girl follows her lover, and joins him in the hut. Here, hand-to-hand, they grapple with the wild beast, and the others that are trying to enter. It is a wildly exciting moment. They escape, and are later seen along the banks of the river, happy, the obstacle being removed by the death of the other man, who was mangled by the beasts when he left the hut.

F.

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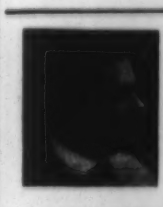

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LICENSED FILMS

King Baby's Birthday (Selig, Feb. 25).—W. E. Wing is the author of this distinctly pleasant little tale, based on a young married couple's devotion to their first baby. In lieu of forced laughs we have natural comedy as a legitimate outcome of the situation created by the characters. It is refreshingly simple and unaffected, even to the portrayal of the mother-in-law, who, strange to say is not the fire-eating trouble-maker of long standing. When the Howards' adored baby reaches his first birthday anniversary, the parents kneel before him with offerings of guns, boxing gloves, and other equally appropriate presents. The mother-in-law gives him a much appreciated rattle, and then sees to it that the hearts of a widowed dressmaker's children are made glad by the gifts purchased for "baby." The story has been well developed to include all the familiar little details of a domestic atmosphere, and the parts of father and mother are sincerely presented by Thomas Santschi and Harriet Notter. Photography is clear. D.

Mrs. Manley's Baby (Rex, Feb. 25).—There is little to be said about a rough-and-tumble burlesque of this type, save that it no doubt will amuse a considerable part of the motion picture public. The laughs depend upon scenes, such as those of a conflict between suffragettes and the police, and a stout man dressed in child's clothes rolling down hill in a baby carriage. The story is of small importance in a film that answers a purpose, though not a very high one. Acting and direction have carried out the burlesque intent of the production. D.

The Race for a Mine (Kalem, Feb. 25).—This is a one-reel exciting drama, wherein the plot develops in a few scenes and turns out to be that two men are racing to get the option on a piece of property. The sympathy is cleverly excited in favor of the one, so that for the rest of the reel the onlooker sits in true partisanship as the two race across country by train, horse and auto. Harry Hoffman, Clifford Lee, Roy Howard, and Elinor Raye are the principals. Well pictured especially as concerns the clear photography, the picture unreels with a great deal of suspense until the unexpected end. The girl is held up by a Mexican, and her purse snatched from her. Along the road comes tearing the villain. He pauses only briefly to listen to her tale and then drives on, bent on getting the option. Then the young man whom we are "rooting" for comes tearing along in his high-powered car. He stops, and then utterly abandons the option to chase the Mexican. He catches up with him, and returns with the purse. Then it is discovered that the girl is the owner of the land in question, and of course our favorite gets the option and the girl as well. F.

Crawfishing in Sweden (Vitagraph, Feb. 25).—This industrial, or perhaps sporting subject would be better, is used to complete a reel with The Hero. The capture and preparation of the crawfish is followed through all of its stages in well photographed scenes. D.

The Hero (Vitagraph, Feb. 25).—From the moment that the pretty heroine of this picture tells her brother's chum that she must marry a hero, the audience, profiting by many similar announcements from the lips of young women, knows pretty well what is in store. The brother and chum bring about the discomfiture of Maude's lover by uncovering a streak of cowardice in him, and the girl's affections are quickly transferred. With Hughie Mack to give humor to the part of the unfortunate lover, and Norma Talmadge to lend charm to the role of the girl, it is a very fair offering, running about two-thirds of a reel. In regard to photography and other matters of production there is no fault to be found. Frederick Thomson directed. D.

Lumbering in Sweden (Vitagraph, Feb. 18).—These pictures serve to show the workings of a saw mill from the time giant trees are taken into the mill until finished boards are loaded on a vessel for transportation. A worthy industrial subject on the reel with Patty on the job. D.

The Father's Silent Partner (Biograph, Feb. 23).—When it comes to straight-from-the-shoulder melodrama of logical development and dramatic power, the Biograph Company may always be relied upon. In this story, for example, there is a direct, persuasive presentation of a sufficiently obvious conflict between two criminals, who at the opening of the film are in partnership. A wealthy jeweler of some social standing receives stolen goods from a presentable young thief, who has the entree to homes of wealth. Trouble comes when the thief falls in love with the jeweler's daughter, and threatens to expose him unless he consents to a marriage. From here on it is a battle of wits between the two men, ending with the death of the would-be son-in-law. In construction, acting, and photography it is an impressive film of criminal life, as conceived by a mind well versed in the laws of romantic melodrama. D.

The Winning Hand (Pathe, Feb. 24).—This is a very likeable one-reel drama that fails to surpass, simply because there is too much material for its proper introduction into the space of one thousand feet. There are too many characters and too complex a situation, and in one or two places a lack of subtitular explanation that detract from the merit of the offering. Otherwise, it is without flaw. The story is interesting, and would catch the sympathy if better told. The acting and photographic work is very good. Eleanor Woodruff, Paul Panzer, Francis Carlyle, Jack Standing, and Rae Tompkins are the cast. The father sends his son away to boarding school, whence he is graduated and grows up in ignorance of the fact that his father's wealth comes from his gambling house. When the son wants to marry the brother of the girl sees in and forbids it, for he knows the father. The latter obtains a forged check that the brother made out, and with this as threat promises to leave the gambling business if the brother will forget the past and also reform. This paves the way for the son to marry. F.

A Hobo Philosopher (Melies, Feb. 19).—A short comedy-drama offering in which a hobo philosopher arrives upon the scene of a quarreling husband and wife. By his ingenious scheme he manages to bring them together in harmony. The offering interests. On the same reel with A Fable and Its Moral. F.

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LICENSED FILMS

Fatty on the Job (Vitagraph, Feb. 18).—A split-reel farce made amusing by Hughie Mack, Gladden James, and Lucille Lee. Messrs. Mack and James, in particular, give capital comedy performances in a story of rivalry for the hand of the fair Miss Lee. Probably the best laugh comes when Hughie gets a ducking and is chased across lots by his irate father; but there are a number of other amusing moments in this very creditable comedy offering on the reel with Lumbering in Sweden. D.

One-to-Three (Essanay, Feb. 18).—Clever comedy, reasonably developed to greater strength as it progresses and briskly acted by a large cast, including Billy Mason, Wallace Beery, Leo White, Beverly Bayne, and Ruth Hennesay, is found in this subject. There are at least a dozen certain laughs, a pretty good record for one reel. The central point of the story is the predicament of three young men, who share one dress-suit on the same evening—hence the title. They have been invited to a charity ball by three girls, and the outfitter (at so much per night) sends only one suit. Despite the fact that the clothes do not even approach a fit, each, in turn, attends the ball, and there is a quantity of fun in consequence. Material for one first-class reel is ample, and director and players have combined to make the most of it. D.

Memories (Selig, Feb. 20).—While dramatic climaxes in this film may be guessed some time before their appearance, interest is successfully maintained by reason of a carefully developed story. Although the spectator may have a pretty clear idea of what is going to happen, he is content to wait and see it on the screen. Such is the attraction of a good production, in which sets, acting and photography have artistic merit. The author of the scenario, G. P. Pullen, has built upon the theme of the father who is prevented from interfering with the love affair of his daughter, by memories of the disappointment of his own youth. The daughter is about to take the veil when the father visits the home of the order, and comes face to face with the sister superior, the woman he loved, but did not marry because of caste differences. The daughter is permitted to accept her lover. An able cast includes Stella Razetto, Guy Oliver, Eugenie Besserer, and Lee Errol. E. J. Le Saint directed. A few more subtitles would have been advisable. In one instance, for example, a man goes abroad, and in the next scene returns without there being any indication of elapsed time. D.

His Little Page (Vitagraph, Feb. 20).—W. A. Tremayne must be credited with having written a most diverting little story of a typically Vitagraph flavor. Van Dyke Brooke besides playing a part, gave an adequate production, and for the principal roles the ever-popular Norma Talmadge and Leo Delaney were chosen. Starting with the not unusual situation of a crotchety old uncle, who promises to cut off his dependent nephew, in the event of a matrimonial entanglement, the author has created a pleasant romance. The nephew, an artist, aids a poor student when she faints from want of nourishment. They marry and are comfortably settled in a little flat, when word comes that the uncle may be expected for a visit. Deception being necessary, the wife dons the clothes of a page and plays the part successfully—that is, until her wig falls off. Needless to say, the young people are forgiven. One slight, but noticeable mistake in the direction might easily have been avoided. When the uncle drops a lighted cigar in a pile of newspapers, the smoke from the fire supposed to be started, comes from behind his chair, instead of from the papers. D.

In the Dredger's Clutch (Lubin, Feb. 20).—Here, as happens in many a good "thriller," a story has been devised to lead up to the situation without which there would have been no picture. That Director Melville and W. M. Ritchey, the co-author, have concocted a reasonably arresting story, but adds to the force of the important situation, a fresh one, to the best of our belief. The hero and heroine need $1,000 before they can marry. Just that sum is offered for the capture of a desperado, who is about to shoot the hero, when the heroine, from the vantage point of the operating tower, swings a giant dredge over him. He is enfolded in the iron jaws, swung above the water, and finally dropped near the bow of an approaching police patrol boat. The novelty of the film is enough to assure its success. Dollie Larkin, Tom Forman, E. G. Ramone, and Raymond Gallagher are in a cast of which expressive acting is seldom required. Photography is clear. D.

Looking for a Fortune (Kalem, Feb. 25).—A short comedy sketch in which two men are in love with the same girl. Her father objects violently to smoking, so the smarter of the two tells the other to smoke when the girl is with him, and to offer the father tobacco. This he does, and the other man wins out. On a length with Her Fallen Hero. John E. Brennan takes the lead. F.

Her Fallen Hero (Kalem, Feb. 25).—This is a short, well-acted, and smoothly-directed skit on the well-known subject of actors, who are shy a meal, or, rather in this case, several meals. The scheme this time consists in one of the thespians pouncing upon the keeper of a boarding house, whereupon the other one comes to the rescue of the prostrate Luculius. This nets the latter actor food and the affection of the landlady's daughter. The other adventurer awaits without the window for stray morsels of food, which the now satiated one of the two is thoughtless enough to withhold, so satiated is he with the food and his new found flirtation. The one without tries to break in, the scheme is seen through, and both are dismissed with a footshake. On the same reel with Looking for a Fortune. F.

September Morn (Pathe, Feb. 25).—Farce of the first water is found in this photoplay—original, cleverly developed, and briskly acted with Charles Arling heading the cast of the funmakers. The idea is capital, and no point has been missed in making it score. A sailor finds that he is quite out of the swim, because he has no tattoo marks to flaunt before his mates. He remedies this by having a September Morn figure outlined on his chest, but his sweetheart, leader of the Purity League, objects vigorously. She declares the figure must be clothed, whereupon the sailor selects a sheath skirt from the tattooer's book of designs. Still more incensed by the immodest gown, the sailor's sweetheart sends him back to have the slit sewed up. For a climax we see the September Morn transformed into a discreetly clothed woman waving a Votes for Women banner. A meager outline of the plot gives no suggestion of the entertaining quality of the picture. D.

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NEW THEATERS

A new $100,000 photoplay theater for Portland, Ore., is the biggest announcement of the week in the line of new photoplay theaters. Melvin G. Winstock, who has been manager of the People's Amusement Company in that city since its organization in 1900, and who resigned the middle of February, announces plans for the new theater. The structure will cover a quarter block in the heart of the business district, and will seat 2,000. It will be three stories high, with a roof garden on top and a children's playground in the basement. Here mothers may check their infants in the care of matrons, and facilities are offered for the older children to play while their parents are enjoying the performance. Portland capitalists will furnish the money for the building, construction work on which has already begun.

The Garrick Theater, which holds a big niche in New York's theatrical history, and where Richard Mansfield made most of his original productions, opened as a motion picture house on Monday with Smashing the Vice Trust, which had been running at Weber's Theater. The change was made necessary owing to a conflict of contracts between this picture and The Gangsters, both of which claimed Weber's Theater. The Garrick Theater was originally Ned Harrigan's Theater and was renamed by Richard Mansfield when he took it over.

Sadler's Wells, one of the most famous playhouses in the world and London's oldest theater, is about to become a photoplay theater. The news was quite a shock to the Britishers, who are now filling the newspapers with anecdotes of the famous Thespians who had trod its boards. Some say that the historic playhouse ought to be saved from the films and made into a "National People's Theater." Picture men say that the house is ideally adapted for photoplays.

AUSTRALIAN FILMS

Company Announces Three-Reel Feature Made in Australia

The Australasian Film Company announces the release soon of a three-reel feature, The Shepherd of the Southern Cross, made in their plant at Rushcutters Bay, Sydney, Australia. The picture is a heart story of convict life and also treats of life in New South Wales.

Stanley H. Twist, who has taken hold of the manufacturing end of the Australasian Company's business, promises a series of releases to follow every three or four weeks, in which Australian miners' stories, settlers' stories and bushrangers' stories will largely figure.

GREENE'S FEATURE SERVICE

Walter E. Greene, long identified with the exchange business in New England, as well as the owner of a circuit of motion picture theaters down East, has opened a feature film sales business under the name of Greene's Feature Photoplays, Inc., and has installed an office staff in commodious offices in the World's Tower Building, 110 West Fortieth Street. The first release will be Vampires of the Night, in five reels. Mr. Greene will divide his time between New York and Boston. During his absence from New York the office will be in charge of Miss E. Huber.

PHOTOPLAYS BY GORKY

A report from abroad says that Maxim Gorky, the famous Russian writer, has signed a contract with an American film manufacturing company to write ten stories for the screen. Most of them, the report says, will be typical of Russian life, but one will depict the destruction of Messina, which Gorky witnessed. No American company has yet announced a series of Gorky photoplays, and no company is known of that contemplates filming the work of the Russian novelist.

CLOSE "SCHOOL OF ACTING"

HARTFORD, CONN. (*Special*).—Charles E. Ward and Adrian D'Arci, proprietors of the American Theatrical Agency, which claimed to teach motion picture acting and incidentally motion picture machine operating, were arrested recently here charged with obtaining money under false pretenses.

LICENSED FILM RELEASES

Monday, March 9.

(Bio.) For Auld Lang Syne. Dr.
(Edison) The Sultan and the Roller. Com.
(Kalem) Secret of the Will. Two parts. Dr.
(Pathe) Pathe's Weekly, No. 20, 1914.
(Selig) The Adventures of Kathlyn. No. 6—Three Bags of Silver. Two parts. Dr.
(Vita.) Glazer's Reign. Dr.

Tuesday, March 10.

(Cines) The Greatest Gift. Two parts. Dr.
(Edison) The Mexican's Gratitude. Dr.
(Ess.) The Counter Melody. Dr.
(Lubin) A Dangerous Case. Com.
(Lubin) Slumberville's Scare. Com.
(Pathe) The Hunting Spiders.
(Pathe) The Picturesque Coast of Catalonia. Sc.
(Selig) Suppressed News. Dr.
(Vita.) The Portrait. Two parts. Dr.

Wednesday, March 11.

(Edison) Andy, the Actor—Fourth of the Andy Series. Com.
(Ess.) The Girl, the Cop, the Burglar. Com.
(Kalem) The Medicine Man's Vengeance. Two parts. Dr.
(Lubin) A Cruel Revenge. Two parts. Dr.
(Pathe) Abide With Me. Dr.
(Selig) The Speedway of Despair. Dr.
(Selig) The Cathedral and Leaning Tower of Pisa.
(Vita.) Art for a Heart. Com.

Thursday, March 12.

(Bio.) Her Hand. Dr.
(Ess.) The Warning. Dr.
(Lubin) A Strange Melody. Two parts. Dr.
(Melies) Love's Oblivion. Com.
(Melies) One on Batty Bill. Com.
(Pathe) Pathe's Weekly, No. 21, 1914.
(Pathe) A Spoiled Life. Two parts. Dr.
(Pathe) Making Lace Pans. Ind.
(Selig) Kid Pink and the Maharajah. Dr.
(Vita.) The Way to Heaven. Dr.

Friday, March 13.

(Edison) The Price of the Necklace. Two parts. Dr.
(Ess.) Grass County Goes Dry. Two parts. Com.
(Kalem) Her Fallen Hero. Com.
(Kalem) Looking for a Fortune. Com.
(Lubin) The Tell-Tale Star. Dr.
(Selig) Elizabeth's Prayer. Dr.
(Vita.) Mrs. Maloney's Fortune. Com.

Saturday, March 14.

(Bio.) Blame the Tailor. Com.
(Bio.) Shorty Makes a Bet. Com.
(Edison) An Affair of Dress—Third of the Dolly of the Dailies Series. Com.
(Ess.) The Interference of Broncho Billy. Dr.
(Kalem) The Race for a Mine. Dr.
(Lubin) Just a Note. Com.
(Lubin) She Wanted a Count. Com.
(Pathe) Against Heavy Odds. Two parts. Dr.
(Pathe) A Trip to the Great Nile Dam.
(Vita.) An Officer and a Gentleman. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, March 9.

(Victor) Hearts and Flowers. Dr.
(Imp) The Flaming Diagram. Two parts. Dr.
(Powers) A Murderous Elopement. Com.

Tuesday, March 10.

(Gold Seal) The Twin's Double. Three parts. Dr.
(Crystal) Bimberg's Love Affair. Com.
(Crystal) Baldy Belmont Breaks Out. Com.
(Universal Ike) Universal Ike's Wooing. Com.

Wednesday, March 11.

(Nestor) The Mexican's Last Raid. Dr.
(Joker) A Mexico Mix. Com.
(Eclair) Into the Foothills. Two parts. Dr.
(Univ.) Animated Weekly, No. 105.

Thursday, March 12.

(Imp) Jealousy and Giant Powder. Com.
(Rex) Heart of the Hills. Two parts. Dr.
(Frontier) The Colonel of the Nuts. Com.

Friday, March 13.

(Nestor) What a Baby Did. Com.
(Powers) The Faith of Two. Dr.
(Victor) The Honeymooners. Two parts. Com.-Dr.

Saturday, March 14.

(Joker) Won In The First. Com.
(Frontier) His Younger Brother. Dr.
(101 Bison) (Title not reported.)

MUTUAL FILM RELEASES

Monday, March 9.

(Amer.) The Call of the Traumerie. Three parts. Dr.
(Kerystone) (Not yet announced.)
(Rell.) Our Mutual Girl (No. 8). Dr.

Tuesday, March 10.

(Kay-Bee) (No release this date.)
(Ma.) (Not yet announced.)
(Than.) (Not yet announced.)

Wednesday, March 11.

(Beauty) Closed at Ten. Com.-Dr.
(Broncho) The Barrier Royal. Two parts. Dr.
(Mutual) Mutual Weekly, No. 63.
(Rell.) (Not yet announced.)

Thursday, March 12.

(Amer.) (No release this date.)
(Domino) The Silent Messenger. Two parts. Dr.
(Keystone) (Not yet announced.)
(Komic) (Not yet announced.)

Friday, March 13.

(Kay-Bee) Desert Gold. Two parts. Dr.
(Princess) (Not yet announced.)
(Than.) (Not yet announced.)

Saturday, March 14.

(Amer.) A Story of Little Italy. Dr.
(Keystone) (Not yet announced.)
(Ma.) (Not yet announced.)
(Rell.) (Not yet announced.)

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REVIEWS OF FEATURE FILMS

Criterion's "The Desert's Sting," Has Dramatic Action—Kalem's "Chest of Fortune" a Good War Film

"THE DESERT'S STING"

Criterion Feature in Three Reels. Produced Under the Direction of Wilfred Lucas. Released Feb. 25.

Professor Edwards ..... John Cook
Helen Edwards, his daughter ... Rose Meredith
Will Blake ..... Wilfred Lucas
Tom Carlson ..... Ray Hanford
Alema, a half-breed ..... Jeanie MacPherson
Apoe, a Navajo Indian ..... Charles Insley

The producers of this Western film sought a tone of fatality at the very beginning by introducing a prologue in which an Indian woman says to a white man, "The time will come when one of your race will call to one of mine," or words to that effect. Then we jump into the story of the grandson of the man who heard the prophecy.

Prologues of this description, or similar, calculated to give the public an idea that it is watching something strangely interesting, like the influence of heredity, or the unrelenting hand of fate, are becoming quite the vogue. They have a way of making the story seem very deep and purposeful, when otherwise it might be just an everyday tale, and, in consequence, far less dignified.

Now, without searching for any great significance in the prologue of this film, we find the story, beginning with the affairs of the grandson, Will Blake, to be strong enough to take care of itself. Like most men who are loved by two women, he led a most exciting life in which he enjoyed the love of neither. Misfortunes were piled upon his head until he sank under them and died, whereat both women wept bitterly.

But preceding this tragic climax, there is a deal of good Western photoplay material set off by photography that in some instances is conspicuously fine. And there is real acting, especially on the part of Miss MacPherson as the half-breed, Alema, and Mr. Lucas in the role of Blake. They meet under peculiar circumstances.

Following his study of mineralogy, Blake is in the desert with Helen, to whom he is engaged, and her father, Professor Edwards. He is bitten by a snake, and Alema appears opportunely to suck the poison from the wound—scenes that are presented with much realism. Thereafter she seems to exert an almost hypnotic influence over the man, to the dismay of Apoe, her lover, and to the discomfiture of Helen.

Soon it is a case of choose between the two, and Blake prefers to remain in the desert with the half-breed, while Helen returns home to marry a man she does not love. Then "the great divide" theme, that shows the white man wearying of his ignorant companion. The jealous Apoe appears. He gives his rival poisoned water to drink, and when death is approaching Blake calls wildly for Helen. Summoned by Alema, she drops her trousseau and hurries to the desert tent, but too late. Blink is dead.

As may be imagined, there is plenty of dramatic action in this tale, produced in appropriate locations and carefully directed. Save that Ray Hanford appeared as a "heavy" man, when his part might be improved by a different type, it is a well selected cast. D.

"THE ACID TEST"

Two-Reel Feature Produced by the Victor Company Under the Direction of J. Farrel McDonald. For Release March 16.

The District Attorney ..... J. W. Kerrigan
The Girl ..... Cleo Madison
Her Father ..... George Periolat

This is an offering of the usual dramatic type that by means of the story and the acting will hold the eager attention of the beholder. The play opens rather deliberately until the premises are well established. Then it picks up much interest as the plot deepens. There is not much action to the play, it being rather a psychological sort of an offering, with a good many fade-aways that lend it artistic distinction. The work of Mr. Kerrigan, Mr. Periolat, and Miss Madison was all of the stellar sort. Mr. McDonald has put some of his best efforts into the production, which bears all the earmarks of the successfully directed film. The District Attorney is engaged to the girl, her father being the contractor who is interested in the granting of the franchise for the new street railway. When the young man asks the father's permission the latter takes the request under consideration. Subsequently he calls on the District Attorney and threatens to withhold his consent unless the franchise be signed. Undecided, the young man sees his mother in his mind, and the remembrance decides and steadies him. In a ringing speech before the town's council he denounces the bill as a piece of obnoxious legislation. The father thereupon sends him his daughter, claiming that the franchise was only an acid test whereby he wished to prove out the mettle of his daughter's husband, even though the rejection of the franchise cost him $10,000. F.

"THE CHEST OF FORTUNE"

Two-Part Feature Photoplay Produced by the Kalem Company. For Release March 2.

Morgan, the raider ..... Jere Austin
Jack Wellington ..... Guy Coombs
Ward, banker ..... Henry Hallam
Kate, Jack's sweetheart ... Marguerite Courtot
Harry, rival ..... Harry Millards
Stokes ..... James B. Ross
His Wife ..... Helen Lindroth

This is not only a Kalem masterpiece inasmuch as the picturing of the subject is concerned, but the producers also deserve praise for the subject which they have taken up. Morgan, the dreaded raider of the Civil War times, is here shown with a great deal of historical accuracy and color. The presence of the dreaded guerilla alone is enough to lend the offering interest. A large and formidable number of "extras," the fine scenes during the Civil War days, the attacks, the rescue of the little child, where all but he are slain, fill the first reel with the historical associations and at the same time picturesque scenes. The reel ends with the little boy adopted by strangers. It is notable among war pictures.

The second reel shows how, years later, the boy, grown up, wishes to marry a young girl, and the only objection to the match is that he was found, after the fight, in a rowboat clasped in the arms of a dead mulatto woman. It may be well to add here that a chest containing the family heirlooms had been thrown overboard into the river at the time of the escape. The young man is living with his foster parents and is captain of the dredge working on the channel in the river. By chance the dredge picks up the same chest, this after fifteen years, and therein he finds the photograph of himself and parents at the time of his escape. This he shows to his foster-parents, who are overjoyed, and all is favorable for the marriage. The rival tries to do away with him by knocking him unconscious and drowning him in the dredge, but the deed is witnessed from the shore and he is rescued in time.

This second reel is fully up to the strongest of the week's output, in action, in photography, and direction. There is something unique about digging up the heirlooms with a modern dredge, a touch of ingenuity that places the film in a class of exceptional worth; but it is in the first reel, built about Morgan and the ruthless raiders, that the offering surpasses films of martial action. F.

"BACK TO BROADWAY"

Two-Reel Feature Photoplay by the Vitagraph Company Under the Direction of Ralph Ince. Scenario by George Randolph Chester. Released Feb. 17.

Bessie, manicurist ..... Anita Stewart
E. H. Cash, millionaire ..... E. K. Lincoln
His Secretary ..... Mort Haley

This is a two-reel comedy-drama in which all praise, in unmeasured quantities, goes to George Randolph Chester. In the space of 2,000 feet Mr. Chester has put a character on the screen as indelible as Get-Rich-Quick Wallingford and as pleasing. Then in the matter of sub-titles he has cut loose all the inimitable slang at the command of his fluent pen. Each slangy explanation or bit of dialogue brought a laugh. Also in the matter of contributory detail and finish of the story he has again surpassed. So that it is not unfair to the director and cast to say that this was by all means a Chester photo-triumph. The play interests every second of its showing. The best work on the screen has been done by Anita Stewart. As the manicurist she fits easily and gracefully into the part that Mr. Chester has created for her. As to the director's contribution there is nothing amiss. E. K. Lincoln's work is entirely capable. Photography, settings, and stagings were all up to the mark the scenario set for them. The film is a clean, laughable, and artistic contribution.

The millionaire railroad owner leaves for an undisturbed holiday on his yacht, but a wireless calls him back to the city, where his enemies, emboldened by his absence, are planning to win over the control on the board of directors. He lands, from his yacht, in a strange town, loses his valise with money and papers of identification, and is in a bad way to become a derelict. He can neither telegraph nor eat. The meeting is on the morrow. In the same town is a stranded chorus girl, an ex-manicurist, who is on her way home via foot, when she meets Cash, and recognises him. By her ingenuity and the spare money in her purse she manages to have him telegraph for money. He hurries home, saves the way at the board of directors' meeting, and sends money to the girl in the up-state town, whereby she can come back to Broadway. And here, sorrowfully, we take leave of the film. F.

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REVIEWS OF FEATURE FILMS

"Life's Temptations" a Strong Midgar Feature—"Uphill Climb," Selig Two-Reel Masterpiece

Life's Temptations (Midgar Features, Inc., Feb. 25).—This is a four-part feature photoplay offering by the above company in which there are a lot of excellent parts to recommend. The most remarkable of these is the photography. The brilliance, the perspective, and, above all, the clarity of the pictures shown in this film will impress the spectator. Next in order comes the settings. These have been appropriately chosen for whatever the action requires. As the story of the film covers a lot of space in many different places, this has also necessitated a lot of settings of different kinds. All these are true to what they represent, and, moreover, carry with them, as corolary, that there is a tremendous amount of variegated interest in the localities. Another feature was the acting. None of these talented artists are known to the American public. Yet their efforts are sure to attract attention no matter what language the spectator uses. Their Esperanto Pantomime will be intelligible to all, and a great aid to the understanding of the story. The film also has the distinction of being a complete novel on the screen. Of course, this has necessitated a rather rapid synopsis of scenes. But they are most judiciously spaced so as to give the whole an even atmosphere as it unrolls. In all these and also in the attention to the more minute details the film greets the spectator as a finished product. Mason and Ford are shipwrecked together on a raft on the wide ocean. Fearing death, Mason tells Ford how he happened to be on the steamer; how he had accidentally killed the uncle of the girl he loved, and had fled wildly with $100,000 of the money that belonged to the girl. He sees Ford to take it back to her, and then slips into the sea. Ford goes to the castle, and buys it with the money. He marries the girl, and they have a little boy. Coal is discovered on the property, and all is well except with Ford's conscience. Years later Mason comes back to his right mind, and hunts down Ford. The financial ethics are satisfied, for he has married the girl, but she cannot forgive him the deception all these years. A fire breaks out in the mine, and Ford rescues his little boy, a very brave deed, and for this his wife forgives him the other crime, so that they are last seen resting in happiness. F.

The Uphill Climb (Selig, Feb. 16).—This is a Selig masterpiece; a two-reel dramatic offering with the strong flavor of the West. There is nothing but the sincerest praise for such a successful output. The mother is dying, and in her will stipulates that her money shall revert to her ward, if her wayward son shall not have married the girl within a year. The conscientious girl at once sets on foot a wide search for the son, whom she locates in Montana. Arrived there she sends the justice of the peace to the saloon whence the son is hurried in a drunken condition. With her face veiled she marries him, and then hurriedly leaves to visit the ranch of a friend. The next morning he wakes up and decides to accept the invitation of this same friend to manage his ranch. He knows that he is married, but not to whom. The whole of the previous night's experience is clouded in alcohol. Arrived at the ranch he meets his wife, and is at once attracted by her. He starts on a long and bitter struggle to down the craving for strong drink. It is a hard fight. After it is won he finds out, quite by accident, that the woman he loves is already his wife. His strong fight and manly ways have in the meanwhile quite won the girl, and they find great pleasure in their marriage. There is something so strange about the play, something so new and contrary to the regular run of film stories that the offering interests from the very start and holds the attention to the end. The counterplay of humor, contributed by the drunken men, principally, is very natural to the aspect of Western life and at the same time a comical, but none the less sincere warning against whisky. The film is well photographed and replete with clever pantomime by the cast. Besides all which there are a number of scenes of depth and surpassing beauty. B. M. Bower is the author of the scenario. He deserves every praise for his successful manuscript to which has been added the full effect of the director's art. The film runs very smoothly, indeed. F.

The Money Sharks (Cines-Kleine, Feb. 24).—This is a three-reel drama, a distinct addition to the screen gallery of winners. The producers have gone to distinct and successful efforts to give every scene a scenic worth. Each and every view is beautifully laid, whether interior or exterior, and we never remember having seen such a variety of scenes. Scarcely a set, in the interiors, is used again, and, as to the exterior ones, one beautiful view succeeds another, as camera and dark room combine to give the unusual effects. To the plot there is a strong dramatic construction and unity that will appeal at once to the most captious. It builds slowly and deliberately from an understandable start by degrees growing stronger and stronger until the climax is reached, a real drama, interesting to the breaking point, clean and exciting. The acting is unusually good. The girl wishes to marry, but her brother-guardian withholds his consent because a money shark into whose power he has fallen, wants the sister for himself. In the contention for the young girl, the lover is kidnaped and sent to sea. He arrives back after some really exciting adventures in time to claim the girl, for he has meanwhile secured the papers which the money shark held over the brother's head, and is thus able to drive the loan-parasite away from the house and marry the girl. F.

THE PRINCIPALS IN "LIFE'S TEMPTATIONS."
Forthcoming Sensational Midgar Feature.

Sealed Orders (Lubin, Feb. 25).—The Lubin Company was fortunate in securing the co-operation of the United States navy in the production of this two-reel dramatic picture of high intrigue. For a theme, the author turned to contemporaneous events, and then projected his imagination into the not impossible future, conceiving hostilities between this country and Mexico. It is good material for a film in which war vessels are to be utilized, and the result is a two-reel picture well above the average in interest, excitement, and photographic merit. The most memorable scenes are reserved for the close of the final reel when a yacht is pursued by a torpedo boat destroyer, with clouds of black smoke pouring from her funnels and occasional puffs of white smoke indicating the discharge of guns. Here, as in other sea scenes, the photography is remarkably clear and steady. The only mistake, and it is a minor one, appears to have been in the joining of the film. After the destroyer has almost overhauled the yacht, we are shown another scene revealing the pursuing vessel to be far astern. The central characters of the story are Velande, a Mexican secret service agent; Elena, his sister, and Lieutenant Snelr, of the United States navy. Shortly after meeting the secret service agent and his sister, Snelr is sent to Washington, where he receives sealed orders to be delivered to the commander of the fleet in San Francisco Bay. Rather too carelessly to be plausible, Snelr leaves the orders in his room while he attends a dance. A Mexican spy reads them, reseals the envelope, and telegraphs the Mexican Government that the American fleet is ordered to blockade Mexican ports. To delay the delivery of the command, Elena entices Snelr onto her brother's yacht, where he is held captive during the before-mentioned chase. In addition to its spectacular qualities, the film has the appeal of a good story well acted. D.

EXHIBITOR MAKES OWN PICTURES

ALTOONA, PA. (*Special*).—A. E. Denman, manager of the Orpheum Theater here, is now not only in possession of a picture camera, but has also installed the necessary equipment to develop his own films. The exhibitor expects to be able to produce some interesting films of local activities.

CURRENT RELEASES:
A Cruel Revenge 2 Parts
The House of Fear 2 Parts
A Servant of the Rich
The Puritan

ROSETTA BRICE
Leading Woman
Lubin Studio
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Edwin August
Star, Producer, Author
Universal

DIRECTOR AND LEADING MAN
JOHN E. INCE
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Current Releases {The House of Fear—Two Parts / A Cruel Revenge—Two Parts

J. W. JOHNSTON
LEADING MAN
ECLAIR WESTERN CO. TUCSON, ARIZ.

FLORA FINCH
COMEDIENNE OF
THE VITAGRAPH COMPANY

WALLACE C. CLIFTON
Scenario Writer
SELIG POLYSCOPE CO., LOS ANGELES, CAL.

LICENSED FILMS

The Mystery of the Ladder of Light (Edison, Feb. 24).—This is the fourth in the Cleek Series, a mystery-detective drama from the story in Short Stories by Thomas W. Hanshew. The director is George W. Lessey. His cast includes Ben Wilson as Cleek, Robert Brower as the superintendent, John Sturgeon, Mrs. Wallace Erskine, Edwin Clark, Gertrude McCoy, Yale Boss, Harry Bates, and others. These are all well known names, and have made themselves well liked upon the screen. Their work in the present instance was up to the possibilities of the plot, which held in it a good deal of mystery, but no opportunity for other than a quiet and conscientious interpretation. The mystery is complete, although enough evidence has been introduced as in the most complete detective novel, to give the spectator the clue. Yet we venture to say that the majority will not guess the answer until the detective unravels it before their eyes, as was done here to the great admiration of the audience on the first day of its release. The jeweler is entrusted with an Oriental necklace to repair, and he, in turn, gives it to his wife to hold for a while, until he can get his repair tools. The wife steps out of the room for a few moments, and the necklace, on her return, is gone. Cleek is summoned, and soon by his detective work, shows how the necklace caught in her gown, fell downstairs, and was swept up by the butler. It is found where the butler threw it. F.

A Fable and Its Moral (Melies, Feb. 19).—This is a rather unusual offering well photographed and finely set. The subject furnished the unusual feature. The fable concerns the cat that the peasant loved, and, being a lady cat, was changed by the fates into a good-looking young girl. A couple of noblemen win the girl from the peasant, who wants her for wife, but the girl shows her catlish nature by clambering up a tree and spitting at them. Then the kind fates interpose and change the girl back into a cat, and the peasant lives serenely thenceforth. The moral of the fable is left to the spectator. F.

Doc Yak, the Cartoonist (Selig, Feb. 24).—These pen-magic cartoons, the living drawings by Sidney Smith depicting the humorous adventures of the unbelievable and droll creation of the pen, enliven the short end of a reel with The Cynic. They hold the interest at close quarters throughout their length. F.

The Cynic (Selig, Feb. 24).—A clever conception. The scenario is by E. L. Summers, and has been produced by Ralph Delmore, with Walter Roberts, John O'Hara, Thomas Flynn, and Clayton Mackleen in his company. The scenario has been well handled by the director to bring out to the full its meaning, and as such is a comment on the human animal rather true to type and thoroughly interesting. The philosopher—who is the optimist—and the cynic—who is the pessimist—wager, the latter believing that all men are thieves at heart. They select a down-and-outer for their test, and send him from the house of the one to the house of the other with a valuable package. He resists temptation, and delivers the package to the cynic. When the latter opens the package, intending to steal the contents, and then blame the theft on the messenger, the needy one, he finds only a note from the philosopher, saying: "I win." The moral of the story being that we judge others by ourselves. It is on the same length with Doc Yak, the Cartoonist. F.

The Lost Child (Lubin, Feb. 24).—This is a short comedy of light motive, bright photography and quick development, which will furnish the cause for a continuous titter throughout its length. It runs smoothly and quickly to a satisfactory finish. It gives the embarrassment of a honeymoon couple accidentally burdened with a young baby. This happens because its brother could not sleep while the baby howled, and consequently tried to get rid of it, the young couple mentioned being the first suitable guardians that came his way. Their predicament causes much embarrassment to them and enjoyment to their friends until the parent of the child is found after which they are permitted to enjoy life as it should be for a young couple. The script is by Helena Moore, and has been staged by John Smiley. Clarence Elmer, Justina Huff, John Smiley, Albert Hackett, and Baby Palmer, probably unconscious of the part it was playing with so much silent protest, make up the cast. On the same reel with The Rise of Officer Casey. F.

The Rise of Officer Casey (Lubin, Feb. 24).—This is a rapid fire offering of mirth, in which the policeman is done with droll distinction by Walter Hires. While there is nothing new about the plot, yet the play is a vehicle for many a tried out and successful expedient for the winning of laughs. A. Hotaling is to be credited with both the scenario and the direction. In his company are Walter Hires, Jerold Hevener, Raymond McKee, and Billy Betts. The policeman is on the beat, and asleep most of the time. Burglars and murderers sneak past his sleeping form. Finally, in a nightmare, he manages to capture a desperate criminal, and is rewarded by a raise. On a length with The Lost Child. F.

In the Old Attic (Vitagraph, Feb. 23).—A rather clever arrangement of happenings, combined with the virtues of a careful production, serves to give this photoplay the needed appeal. The time-honored material of a father who disinherits his son when he marries the wrong girl, and lives to welcome his grandson with open arms, is made the basis of an unhackneyed scenario. The first few hundred feet of the film merely pave the way for the real story, which follows fifteen years later, when the boy, with his widowed and poverty-stricken mother, becomes a neighbor of his grandfather. How he wanders into the grandfather's old attic, plays an important part in turning two thieves over to the police, and finds a place in the lonely old man's heart is entertainingly told in well photographed scenes. Of a competent cast directed by Frederick Thomson, Charles Kent gives a particularly able performance. D.

Pathe's Weekly (Feb. 23).—A well-balanced release including a commendable variety of subjects. Aviation, skiing, the confiscation of opium paraphernalia in San Francisco, and a graceful exhibition of the Brazilian maxixe by two professional dancers, are among the items. Photography is good. D.

Dinkelspeil's Baby (Edison, March 23).—Dan Mason wrote this photoplay and acted Dinkelspeil in his usually clever fashion. With Jessie Stevens, Gertrude Braun, Nellie Grant, and others assisting in the performance, the result is a diverting farce, carefully directed by Charles Seay. In lieu of a baby to make a fuss over, Mrs. Dinkelspeil lavishes her attentions upon a pet dog. Dinkelspeil goes for a walk in the park, picks up a baby deserted by a desolate mother, and takes it home. The dog is relegated to a dog house, and the baby reigns supreme. Such is the framework on which the Edison players have built an amusing reel. D.

FEATURE FILMS

"THE INTRIGUE"

Two-Part Feature Produced by the Kalem Company. For Release March 4.

Ralph Brant, lawyer ..... Robert Gray
Jeanette Morton ..... Jackie Saunders
George Austin ..... Henry Stanley
His Wife ..... Mollie McConnell
Bob, adopted son ..... Raymond Gallagher

This is a two-reel drama told with deliberateness and care. All of the first reel is utilised in differentiating the characters. Once they are defined, however, we are in for a series of very strong scenes. It all ends where the son of the father attempts unknowingly to elope with his own stepmother. This is the *piece de resistance* of the play. The camera work is enchanting throughout and the film shows the most careful workmanship and consideration on the part of the director. A considerable amount of double exposure, some of the most artistic and unusual kind, lends the film distinction in this particular as well.

The wife of the lawyer dies at the birth of the child, and at the same time the Austin family lose their son. A few years later the lawyer takes the little boy for an airing, and the child runs away and is found by the Austins. Mrs. Austin adopts the child, refusing to give it up or look for the rightful parents. Years later the lawyer, successful, marries a young girl. He has much business to attend to, and consequently the young wife thinks herself neglected. She becomes too good friends with their next door neighbor, and promises to elope with him. At the instant of their elopement she discovers a photograph of his which tells her that the man she is about to elope with is the long-lost son of her husband. The latter enters and the situation is quickly explained, and in the gladness of the reunion all is forgiven. F.

"THE HOUSE OF FEAR"

Two-Reel Feature Produced by the Lubin Manufacturing Company, Under the Direction of John E. Ince, from the Scenario by Emmett Campbell Hall. Released Feb. 19.

Alice Gray .....
Agnes, her daughter ..... Rosetta Brice
John Stone .....
Bob, his son ..... John E. Ince

This is a rather gloomy subject, but wonderfully pictured without the aid of the material side of picturising. That is not to say that the photography, the settings and the costuming were not good. All were at least up to the average of their kind. But the points where the scenario was surpassing was in the scenario and the interpretation, not to ignore the effects produced by double and triple photography. Wierd is the word that best describes this offering. The plot runs the whole cycle of human emotions. From the simple to the supernatural, from happiness to pathos, all are represented in the film. Ghosts wander at will throughout the play. Triple photography of a wonderful kind is often resorted to. The acting was divided with equal honors between the two in the above cast who play the successive generations. Probably the most startling work was done by Mr. Ince. He carried his part throughout the play, verging from one characteristic into another, with a fine display of versatility. Miss Brice as the girl is charming; again as the old mother she is likeable. For the consecutive way in which he has staged the play Mr. Ince deserves the greatest praise. The final effect shows the greatest amount of screen generalship.

The mother dies, leaving her estate to her lawyer friend to settle on her daughter. He takes advantage of it to make the property over to himself. On his death his son inherits the house and property. He loves the daughter of the dead woman. Ghosts or apparitions have always troubled the inmates of the house since the death of the mother. They show him that the property does not belong to him, whereupon he deeds it to the girl and prepares to leave. The apparition warns her and she is in time to intercept him. Thereafter the house is full of mirth. F.

"THE CONSPIRACY"

Four-Reel Feature Manufactured by the World Feature Corporation.

Henry De Kermor ..... M. P. Dampres
Marquis De Kermor ..... M. Andre De Bosc
Sidonia De Bressieu ..... Miss Baranaque
Baron De Bressieu ..... N. A. Bahler
Jeanne De Brean ..... Jane Mevillanes
Secretary Delrue ..... M. Gouzot

This is a story of love, crime and miscellaneous by-plotting that keeps the interest well sustained. It is concentrated drama, with the motives which actuate the characters always in evidence, making the offering one that has more of conflict than the usual film-play shows. At several points the lighting and the photography could have been better, and some of the characters were played with too much of unctuousness to portray well the part they were supposed to be enacting in the litle drama. More of tenseness and even theatricalness of the good sort would have made the production more acceptable. This was noticeable especially in the character of Baron De Bressieu, played by N. A. Bahler, who did not make the characterisation stand out as called for by the plot.

Baron De Bressieu, rich and conscienceless, wishes to marry off his daughter Sidonia to a title. The choice falls on Henry De Kermor, whose father, the marquis, is heavily in debt. The two parents make a bargain over the matter, but the son, Henry, loves an adopted daughter who is a member of his own household. Secretary Delrue, employed by the marquis, is the arch villain in the pay of the baron. They remove Henry's sweetheart by trickery, but Henry's love remains true, and there is the conventional happy ending, with all the conspirators foiled in their wicked intentions. Delrue decoys Jeanne into a gambling den, then informs the police, who raid the den and Jeanne is wrongfully disgraced. She is sent to a reformatory, where she is discovered by a wealthy friend of Henry and restored to her lover's arms. The baron and his scheming daughter perish in the burning of their home when she attempts to destroy some incriminating mining shares in the cellar furnace. This scene was well mounted and realistically reproduced. S.

"CHILDREN OF THE FEUD"

Two-Reel Feature Produced by the Vitagraph Company. Written by John Aldine and Directed by Ned Finley. Released Feb. 14.

James Morton ..... Ned Finley
Boone Morton.
James Morrison and Robert Huggins
Carson Belfield ..... Harry Northrup
Hulda Belfield ..... Edith Storey
Walton Belfield.
Temple Carr and Jack Harvey
William Morton.
Arthur Ashley and Frank Lestrange
Elisa Morton ..... Mrs. Ormsby
Preacher ..... Logan Paul

The Mortons and the Belfields are mountaineers, the kind who like to start a half-century feud over a razor-back pig. This time it is the elder Morton who sets off the feud spark by pulling down part of the Belfield fence. Belfield kills Morton with a rifle, and the war is on. But developments are not as sanguinary as we are led to expect. Each family has two children, and they are reared to hate that "family over the way" with an undying hate, and never to run across the other "without a gun." The children grow to sturdy young manhood and womanhood, and one day Boone Morton and Hulda Belfield meet on the mountains, he gunning and she berrying. Boone is gallant and refuses to "shoot a woman," but she wounds him in the knee. Overcome with remorse, she then attends to the injury, and then they "look into each other's eyes," and it is love instead of war between these two scions of the feud families. That night she brings him food, as he is fearful that if he goes home injured the Mortons will go on the warpath. Later Boone's brother William becomes suspicious of his absence and starts out to look for him. Hulda's brother Walton also suspects her when she starts out with a basket of food for Boone, and follows her. Then there is a succession of ambushes, etc. A preacher traveling across the mountains meets Hulda, and she persuades him to marry her and Boone right on the spot. In the meantime the other Morton and the other Belfield come together at the top of a precipice. They lock arms in deadly combat, with the result that together they roll over the cliff and are killed. The final scene is where the newly wedded "enemies," the two fathers and the preacher meet where the two boys are lying dead, and call the feud off. On the whole, it is a very good two-reeler, with only a little multiplying of scenes, but with action which keeps the interest on the *qui vive* throughout. S.

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REVIEWS OF FEATURE FILMS

"AN AMERICAN KING"

Two-Reel Feature Produced by the Edison Company. Released Feb. 6. Written by Mark Swan.

The King of Balkia ..... Charles Sutton
Prince Jan Nerski, his son ..... Benj. Wilson
John North, the Prince's grandson . Benj. Wilson
Countess Maritza ..... Sally Crute
Prince Ostravitch ..... Harry Linson
Princess Sonia, his daughter ... Gladys Hulette
Baron Dubrowsky, Prime Minister .. Chas. Ogle
Court Physician ..... Harry Eytinge
Griggs, North's valet ..... Julian Reed
Jefferson Bond ..... Robert Brower
Mrs. Bond ..... Mrs. Erskine
Helen, their daughter ..... Gertrude McCoy
The Duke ..... Richard Neill
Arthur Merritt, North's chum .. Harry Beaumont
Meeks, a Revolutionist ..... May Abbey

This feature photoplay is of the McCutcheonesque type of romantic drama, and is splendidly mounted. It is a conspicuously vigorous offering, the principals individualising their roles most capably. Benjamin Wilson in the title role looked and portrayed the part to perfection. Charles Ogle, as the Prime Minister, also scored in his characterization, and Gertrude McCoy, as the charming American girl touring Europe, added much to this captivating tabloid drama. The situations, if not particularly tense, were invigorating, and the audience received the production with enthusiasm.

The King of Balkia, insisting that his son, Jan, marry the woman choosen by the King, the son renounces his claim to the throne and marries the lady of his own choice, and emigrates to America. Two generations later the King dies without an heir. The Prime Minister's American agent discovers the original Jan's descendant in the person of John North, a successful American business man. John North takes a trip to Europe, and on the liner meets Helen Bond, and falls in love with her. But her newly-rich parents are seeking a "title" for her and go to great lengths to send the supposed plebeian John North about his humble business. Helen reciprocates his love. In Switzerland John North meets the Prime Minister, who persuades the practical-headed American to accept the throne of Balkia. North accepts, and they set out for the little kingdom. Mr. Bond also makes his way to Balkia in order to negotiate a sale of bonds. The Prime Minister seeks to marry North to the Princess Sonia, but she has fallen in love with Merritt, North's chum. North has several experiences with revolutionists, who are seeking redress from the burden of taxation. His American sense of fairness leads him to renounce the throne and convert the toy kingdom into a republic. The Bonds are introduced at court and the aspirants for a titled son-in-law are amazed to find him in their quondam enemy, the young Lochinvar of a recent acquaintance. Tableau of North and Helen beginning a happy courtship. There are many situations throughout the unfolding of this pretty tale which will afford American onlookers little thrills of true republicanism. The petty usages of court procedure pall on the practical North and his chum, Merritt, and the by-play resulting is very refreshing.

S.

"THE GANGSTERS"

Four-Part Feature Photoplay Manufactured by the Reliance Company under the Direction of James Kirkwood, and Set for Special Release by the Continental Feature Film Company.

Porky Dugan ..... H. B. Walthall
Biff Dugan, his brother ..... J. Dillon
Jimmie Dugan, kid brother .... Master O. Child
Jessie Dugan, his sister ..... Alice Horine
Hennessy, politician ..... F. Herzog
Cora Drew ..... Consuelo Bailey
Billy Drew, her brother ..... R. Riley
Kerrigan, reformer ..... G. Lambert
Spike Golden, rival gangster ..... Ralph Lewis
Mrs. Murphy, neighbor ..... Miss P. Craig
Spot the Spy ..... Jack Pickford

You have doubtless sat through four-reel dramas, in which the strong scene—the one about which the offering was built—came in the fourth reel. But you have never, we will venture to predict, seen a screen play in which all four reels are one continued series of strong scenes, one more vital than the preceding, that leave you in a complete state of exhaustion and marvel at their completion.

Such is the four-reel dramatic screen play showing the lives, the customs, and the tragedies of the crowded life of crime in the poorer parts of the great city. This does not necessarily imply New York. The tale fits as well into any other metropolis. The film cries out loud to the spectator in its agonizing appeal for a better understanding of conditions of crime. Nor are the conditions at all distorted for dramatic purposes. The story is a true and fearfully pathetic narrative from the start, which catches the interest instantly, to the end, replete with the tragedy of the slums, and the grip of sympathy upon the overwhelmed beholder. This is one of those tensely dramatic plays, heretofore of the speaking stage only, whose power, whose perfection in the manner of handling, whose flawless parts as regards the mechanical departments, such as lighting, and developing, and settings, whose consummate interpretation, and, above all, whose wonderful handling at the hands of James Kirkwood, beggar the ordinary words in their adaptability as descriptive phrases. Suffice it to say that in every department that in any way concerns the production of moving pictures this offering is the peer. Space only forbids their detailed praise.

The Dugan family, whose brothers are the leaders of a gang, get into a dispute with a rival gang, led by Spike Golden. The Dugan gang attempt to break up the annual ball of the Golden Association, and, in the gun play that follows, Golden is slain, and the brothers are sentenced to jail for the crime, the elder to die in the electric chair, and the younger to serve a short term. They are innocent of the crime, which is a "frame-up." On his release from the jail, the younger brother sets out with vengeance in his eye, and corners the man who "squealed" to the police and caused, circumstantially, his brother's death. Alone with the man at his mercy, the influence of the country girl, whom he has gradually learned to love and respect, causes him to stay his hand, and finally to allow the "squealer" to leave unharmed. Among the strongest of the many strong scenes in the play was the electrocution of the elder brother.

This bald statement of salient points in the synopsis, given above, but inadequately portrays the intensity of action and the play of events that makes this offering notable, not only as a screen drama, but, better still, as an absolutely true picture of crime as it exists in the underworld of today. The film not only is clean, but a strong sermon in morality and a plea for better conditions as well.

F.

"RICHELIEU"

Six-Reel Feature Film Produced by the Universal Company, Under the Direction of Allan Dwan. Scenario Adapted from Bulwer Lytton's Story by James Dayton. Released as a Special Feature.

Cardinal Richelieu ..... Murdock McQuarrie
His Ward, Julia ..... Pauline Bush
The King ..... James Neill
The Queen ..... Edna Chapmann
Monsieur de Mauprat ..... William C. Dowlan
Marion de Lorme ..... Edna Maison
Baradas ..... Lon Chaney
Joseph, monk ..... William Lloyd

A MOMENT FROM "THE BROTHER COUNTS."
Two-Reel Pathe Drama, Released March 5.

Six reels of feature film giving a faithful and carefully studied synopsis of the well known work by Bulwer Lytton. One of the most evident features of the production is the great care for details that the producers have given the story. The result has been a complete success in some instances and a less praiseworthy offering in others that we shall try to point out. The story is primarily a tale of the court intrigue in the reign of the weak King Louis XIII. The tale here portrayed is not very strong. That is one of the unfortunate results of sticking too closely to the original. On the other hand, the producers have invested the film with the height of realistic court atmosphere. The staging and the costuming of the variegated characters are responsible in part for this. The picture is developed slowly and impressively in a manner hinting of strong scenes to come. The failure of their appearance, for there is no scene of great strength in the film, tends to lower the interest at the last, and to leave one with a sense of disappointed expectation at the climax. The picture, however, is a good presentation of the virile, dominant character of the Cardinal, and an equally interesting study of the weak-minded King. There are innumerable other characters about the court, and it is in the study of these different characters that the director and the actors have excelled. There was an undue use of sub-titles at times, and also because of the diffused interest, there was rather too much cut-back. While the film is not a wonderful film presentation, yet the intrigue, the treachery, the mercenary ways, the bravado, the licentiousness at court, and all the spirit of these courtly days has been here pictured with a height of realism and instruction. Above all the character of the Cardinal, Murdock McQuarrie's wonderful impersonation, stands out to give the film its keynote.

F.

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HER HAND

The Story of a Russian Nihilist's Mission

SATURDAY

SHORTY MAKES A BET
and
BLAME THE TAILOR

Farce Comedies

BIOGRAPH COMPANY
NEW YORK

REVIEWS OF LICENSED FILMS

Venus and Adonis (Seliz, Feb. 19).—This is a short unchronicled episode in the adventures of Captain Kidd, the latter being about ten years old and his equally young conspirators. They happen upon two old people on the beach, who imagine they are in love. The physical form of these two people is one of the funniest features of the film. The idea behind the play is the best thing about it. To say the least, it is an original synthesis of mirth, and will call for many a hearty laugh on the part of the audience. The scenario is by James Oliver Curwood, and the director is F. Huntley. Jack McDonald, Roy Clark, Robert Ferguson, and Marie Snyder comprise the leads. It is on the same reel with A Mad Marathon. F.

A Mad Marathon (Seliz, Feb. 19).—A short farce-comedy in which the last subtitle and scene are the best of all. There is nothing very new about this film, and it is finished as well as the average. A fat man is chased by a mad man, and the chase causes him to lose so much weight that his clothes no longer fit. As he weighed in the neighborhood of 300 before the chase, he can easily stand the loss. On a length with Venus and Adonis. F.

Skelley and the Turkey (Biograph, Feb. 19).—This is a short farce-comedy featuring the by-this-time well-known Skelley and his partner Gilley. They invade a shooting gallery, and while Gilley is the marksman, Skelley is the "echo," according to the famous myth, and sounds the bull's eye whenever his partner fires. They end up by stealing a turkey. The offering is very enjoyable from the standpoint of good fun, and contains many a hearty laugh as it unreels. On the same length with A Desperate Hero. F.

A Desperate Hero (Biograph, Feb. 19).—This is a really funny series of pictures in which the brave-front husband fools all the women folks. He finally gets up against a real criminal and faints away. The finish is good, it is well acted, there is lots of life in it, and will keep an audience in continual good humor. On a length with Skelley and the Turkey. F.

The First Indorsement (Vitagraph, Feb. 19).—This is a one-reel tragic drama staged by Captain Harry Lambart, in which all the gods of discipline have been satisfied, for the picture is laid in a military setting. He has done exceptionally well. The scenario by Lelia Burton Wells is very complete as a drama and enthrallingly interesting as a narrative of adventure. A good part of the film is used to tell the story of the wayward son. His narrative blends finely into the dramatic shell that surrounds it. All the parts of direction have been well done, and the acting, especially that by James Morrison, is of the distinctive order. Charles Kent, Dorothy Kelly, and Donald Hall are the other principals. The father is a colonel in the British army. The son and his father quarrel and the son leaves. News comes that he is drowned. Some time later he is brought a private before the father, now commandant of another regiment, on the charge of theft. By the visualizing process he tells in graphic and entrancingly interesting pictures his story of adventure until the present. Then, fearing disgrace to his father he jumps out of the window, as if to escape and is shot dead by the sentry. This act of bravery redeems him in the eyes of the strict parent. F.

Italian Love (Essanay, Feb. 19).—This is a one-reel comedy-drama in which the atmosphere is principally Italian. Its best feature is the clear illumination. Reina Valdes, Evelyn Selbie, Emery Johnson, David Kirkland, and Carl Stockdale are the leads. The Italian girl loves the American, but her mother prefers either of two Italians. While the latter two quarrel over her love, the enterprising American runs away with the girl. The mother overtakes the couple at the parsonage after the ceremony. She readily forgives. F.

When the Cartridges Failed (Edison, March 7).—A one-reel drama, the skeleton of which is not surcharged with originality. On the other hand, the expedients used give the play a new atmosphere, and the final rush to the rescue, so well portrayed by means of the cut-back, lends a film to the proper amount of excitement for the finale. Ben Wilson wrote the scenario. He also staged and directed the play, and then for good measure he took the leading part himself. It would be hard for any single person to do more in one film. Mr. Wilson in his interpretation pleases as always. Gertrude McCoy is the girl, Joseph Girard and Harry Eytinge appear, while the juvenile is ably handled by Andrew J. Clark. The photography is clear. The atmosphere in the early part of the play is new, but in the latter part it verges into the conventional and melodramatic. It is in this latter part that the play suffers most by comparison with its many predecessors. The stenographer is entrusted with the payroll. The designing partner sees to it that her automobile breaks down, and when she starts off alone he forces her into a hut and tries to take the money away from her. Her fiance-engineer comes to the rescue after the only two cartridges she had in her revolver are used. F.

The Hopi Raiders (Kalem, March 7).—The major part of this split reel is taken up by this frontier picture, which is staged with an unusual amount of care and splendid features of every sort. There is a distinctive atmosphere about the military and Indian life which the director has incorporated into the play. Full of dash and excitement the suspense at times becomes almost breaking. For its length the picture, of its kind, is a gem. Brilliant photography, a quickly-moving plot, fine sets and some wonderful perspectives, well handled "supes," and enough of originality to lend the film an entire atmosphere of novelty are the features which lend the offering distinction. The acting is all in keeping with the story and unremarkable because of its smoothness. Rex Downs, Mona Darkfeather, Art Ortega, and Charles Bartlett are the principals. The smugglers of whisky are surprised by the Federal troops. Swearing vengeance, the leader arranges to surprise the garrison. To this end he decoys away a part of the Federal force, and then manages by a subterfuge to gain the admittance to the fort, which he and his band of Indians attack. The rescue is led by his daughter, who is in love with the lieutenant. The garrison is saved. On a length with Unveiling the *Maine* Monument. F.

"Beauty," Educated Horse (Kalem, March 6).—A short topical feature showing the sagacity of the trained horse, "Beauty." On the same length with Hiram's Hotel. F.

Monuments of Upper Egypt (Pathe, Feb. 18).—An interesting travel subject used to complete a reel with Won By a Nose. It gives a fair idea of existing relics of ancient Egyptian architecture. D.

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"A ROMANCE OF THE NORTHWEST"—Drama	Friday, March 6th
"WHEN DOOLEY PASSED AWAY"—Comedy	Saturday, March 7th
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